

Famed Composers Prefer Their Own Songs To Others

By CHARLES HONCE
NEW YORK, Aug. 13. (AP)—Composers, you will learn with surprise, are partial to their own songs.

Some have only one or two favorites, some like about everything they write. Some of their songs are old, some are new. Some are liked for nostalgic reasons; others simply because papa finds virtue in the tink of his own notes.

These facts came to light because a managing editor in Chattanooga asked the Associated Press to find out what comes first—the music or the lyric? Mark Barron, AP's theatrical Sherlock Holmes, dashed out and asked a number of Broadway composers. After he had written his story he found he had a few memos still on his desk, including some facts on the warmth of an author's love for his own offspring.

What Mark told me set off some nostalgic recollections of my own hobnobbing with music makers over the years, so I'm putting our findings together here.

One composer Barron interviewed was Richard Rodgers. "Writing songs is harder work than you think," Rodgers said, "and when you finish a dozen or more songs for a score, including a few ideas that you discard, then it is difficult to choose any single one—two or three that might be your personal favorites."

"I like the ones that bring back a humorous or sentimental note in my memory about the time I was composing the songs. Many times you can't recall what that particular reminiscent note was. But the memory is there in your subconsciousness, and hearing the song again gives you a pleasant feeling or a laugh."

"I enjoy almost any of the songs from 'A Connecticut Yankee', such as 'Thou Swell' (written with the late Lorenz Hart), which was both sentimental and humorous. And I like 'It Can Happen Again' which Oscar Hammerstein II and I wrote for grandma to sing in 'Allegro'."

"As for the songs we did for 'South Pacific', I love them all. Before I could pick a personal favorite I think I would have to get more into retrospect, say about 10 years from now when the show may be thinking about closing."

But to show how opinions differ, I next cite the selections of a New York columnist. The other day he named a dozen or so popular songs of recent years he believed would live. Two Rodgers numbers were included: "The Surrey With the Fringe On Top," from "Oklahoma!" and the current "Some Enchanted Evening" which Ezio Pinza sings in "South Pacific."

Rose Likes Several
Billy Rose never has written the music for a song but he has turned out the words for some honeys. He told Barron his favorites are "Without A Song," and "More Than You Know," for which the late Vincent Youmans wrote some of his finest music, and "It's Only A Paper Moon," on which he collaborated with Harold Arlen.

Another modern who has a place in his heart for a lot of his own sharps and flats is Frank Loesser. He wrote both the words and music for "Where's Charley?" He always is partial to any new song of his that is a hit.

"The one at the moment is 'Once In Love With Amy' as sung by Ray Bolger," he says, "and that will be my favorite until I can find another Ray Bolger for whom I can write another 'Once In Love With Amy.'"

Now let's go back to that 1934 composers' show and work forward. In addition to Rodgers' "With A Song In My Heart," here's what some of the other musicians selected as favorites.

Sigmund Romberg—"One Alone."

George M. Cohan—"Over There."

Jean Schwartz—"Chinatown."

Gas Edwards—"School Days."

Dorothy Field and Jimmy McHugh—"I Can't Give You Anything But Love, Baby." (It's still going strong.)

Irving Berlin—"Alexander's Ragtime Band," with "Easter Bonnet" for an encore.

Berlin has written scores of popular successes since, including a whole wave of hits in "Annie Get Your Gun" and the current "Miss Liberty." With nearly a thousand items in his songbag, he has a number of favorites, including "God Bless America," which has become virtually a second National Anthem.

Critics Say "Summertime"
George Gershwin—"I Got Rhythm."

This still is a good song, but

far from representative now of the late composer's best work. Some present day critics say "Summertime" from "Porgy and Bess" has the best chance for the ages. Others are partial to "Bess You Is My Woman Now" from the same opera. Certainly "Summertime," with its lazy, drowsy air has become synonymous with deep summer in the American mind.

Ferde Grofe—"Mardi Gras."
Harry Armstrong—"Sweet Adeline."

J. Rosamund Johnson—"Under The Bamboo Tree."

Let's consider these two writers together. They produced tunes that people never forget, and which have become musical folklore. I saw Armstrong and Johnson sing and play them at that 1934 benefit.

A few weeks ago I saw them handle the same number at the annual dinner of the Dutch Treat Club. The two looked the same, they sang the same and it seemed the years actually had stood still for them.

On the same Dutch Treat program was another old timer—W. C. Handy. He played on the trumpet what is now an American popular classic—"St. Louis Blues."

What this story proves, if anything, is that the big hits of yesterday are still pretty much alive and kicking today. It has always been my belief that if any composer can write one or two numbers that carry on year after year he has done about all that can be expected in this life.

SONGWRITING COUPLE

The Reynoldses Wrote Afro-American Prize Freedom Song

PHILADELPHIA

"Speak Up for Freedom," the song that won Howard T. Reynolds \$1500 in the Freedom Foundation award competition, was really a family job. He composed the music and his wife, Frances, wrote the lyrics.

Married less than two years, Reynolds and his wife had combined their talents before for popular melodies, but this is the first time they wrote a patriotic piece. It was written in two weeks with the Freedom Foundation award, in mind, and aired in Sept. over the Bon Bon Show, also an award winner.

Modest and retiring, Reynolds, 25, is a student teacher at the Ornstein School of Music, 1200 Spruce St., where he has been studying piano for a year. His wife, an accomplished pianist, is an Atlantic City girl who finished West Philadelphia High School. They make their home with his mother, Mrs. Laura Waters, at 332 N. 22nd St.

Accomplished Musicians
Reynolds' musical career was interrupted by the war when he joined the Army and served in various theaters. Discharged in 1946 he joined the Bert Payne Trio, playing engagements in and around Philadelphia, Detroit and Pittsburgh. In addition to the piano, he plays the French horn, tuba and clarinet.

As a composer, Reynolds is following in the footsteps of his father, the late Ellis Reynolds, who wrote such popular songs as "Confessin'," "Because I'm Yours Sincerely" and "At the End of the World."

The father, a pianist with Doc Hyder's orchestra, also did arranging for Paul Whiteman's orchestra.

Native of Philadelphia
Born in Philadelphia, Reynolds is a graduate of Arnold, Fitzsimons Junior High and Mastbaum Vocational School.

Asked what he intended to do with the money from the award, Reynolds said with a smile that he was leaving that up to his wife.

Words of the song are as follows: Speak right up for freedom. Make clear your rightful cry. 'Twas for our right to freedom That our forefathers died.

Let your voices ring out. Make known our Bill of Rights. The right to worship God in one's own way. The right to thing and speak and live and pray.

The right to own private property. To raise our children happy, safe and free. So let's be patriotic. Let's ignite the freedom light for this is our country, our American way of life.

The Music Box

Munch Lists Piston Suite For Concert

THE Boston Symphony's coming to town again!

Under their new conductor,

Charles Munch, the more than proper Bostonians, will play the first of two concerts here Thursday night. Munch lists a new suite of Walter Piston,

plus the Beethoven 7th, Daphnis and Chloe, and Ravel's Procession. Munch

The National Symphony, the night before lists new music by Britten. The week promises outstanding music in Giovanni Bagarotti's violin recital today at Phillips Gallery, Louise Burge in songs by contemporary Negro composers tonight at the National Gallery, and the Friday Morning Music Club's evening program this Tuesday.

MISS BURGE

thoven 7th, Daphnis and Chloe, and Ravel's Procession. Munch

Eugene Haynes, Legend Group With Symphony Orchestra Tues.



Eugene Haynes, pianist, who son's "The Shepherd's Story," so-
on from a stock job in a local prano by Joyce Thompson and
department store to become "tend-olo by Clarence Moore;
soloist at New York's Town Hall, "I Got Plenty of
last year, will be guest artist "Nuttin'" with Arthur Burgette,
with the St. Louis Symphony Or-
chestra in the second "Pop" con-
cert of the season next Tuesday, the "Sacred Oratorio" of Handel's
at 8:30 p.m., in the Opera House of Kila Auditorium.

Apparating with Haynes on the Tickets for the "Pop" concert
program will be the Legend Sing- may be obtained at the Aeolian
ers, directed by Kenneth Brown Company box office, 1004 Olive
Billups, teacher of choral music street, or at the Auditorium. Ad-
at Sumner High School. mission is only 90 cents for the
first floor and 60 cents for the
balcony.

Haynes, who attracted the at-
tention of Arthur Hays Sulz-
berger, executives of the de-
partment store, by practicing on
a piano in the furniture depart-
ment during his lunch hour, is
the son of Mr. and Mrs. Eugene
Haynes of 2428 Missouri avenue,
East St. Louis.

The Legend Singers, whose ap-
pearance with the orchestra, was
arranged by Golschmann after he
had first heard them last spring,
will present "Yule Tide," a Span-
ish carol arranged by Deema
Taylor, with Joseph Vonstele
singing the tenor solo; Dickin-



Jarboro Returns Home—

Mme. Caterina Jar-
boro, right, interna-
tionally famous singer, came back to her native North
Carolina last week, and was greeted by Nell Hunter, left,
also a noted singer, and Mrs. Brown Delaney, East Coast so-
cialite. Mme. Jarboro is a native of Wilmington, N. C.
Rivera Photo.

Louisiana Whites Underwrite Career of Promising Pianist

NEW ORLEANS (AP)—The way in which music promotes good human relations was demon-
strated here recently when a group of white southern music lovers decided to underwrite the career of a talented young colored pianist.
They are seeking audiences and opportunities for Mercedes Walker, whose ability as a concert artist won their support.
Miss Walker, daughter of the Rev. C. Walker, pastor of the Methodist minister, began play-
ing the piano at the age of three. At seven, she made her first pub-
lic appearance after receiving her first musical instruction from her mother.
Today, she has joined the for-
ranks of outstanding young musi-
cians. Her recent tour of Army camps, high schools and colleges in the South impressed critics and audiences alike.
Attended Chicago College
Highlight of her young, but re-
markable career, came during her junior year at Chicago Musical College.
Miss Walker appeared at Chi-
cago's historic Orchestra Hall with the college symphony orchestra,
augmented by members of the Chicago Symphony. Her rendition of Saint-Saens "C Minor Piano Concerto" evoked eight curtain calls from the audience.
Miss Walker formerly studied with Ferdinand Dunkley, noted English composer and organist. Her present composition teacher is Max Wald, and each of Miss Walker's programs includes some of her original compositions.

Billy Rowe's NOTEBOOK

28

Discovery

PHILADELPHIA, Pa.—Duke Ellington and Sarah Vaughan enjoyed their finest hours here last Monday night when they became the first beige artists of their ilk to star in one evening's offering of the annual Robin Hood Dell Fairmount Park concert. A most important musical event, the Dell presentations are given each year as a series. This season the events were set from June 27 and ran through August 6.

Something to look forward to on the part of serious-minded music lovers, the Dell has nonetheless never highlighted talents of the race. In the past such greats as Marian Anderson, Paul Robeson and Hazel Scott Powell have spiced the evenings with their great ability. This, however, is the first time that its president, the very personable Fredric R. Mann, has dared to mix the popular colored talent with those who adhere to the compositions of the masters.

In selecting Duke Ellington and Sarah Vaughan he could not have found two more deserving or finished artists. For the Duke, America's musical royalty, and the Vaughan, who continues to come up like thunder across the musical horizon, it was an honor well received and well handled. It was their chance to introduce greatness to immortality and when it was done a new achievement was fittingly added to the archives of our time. This was done in a manner that shall never be blotted from the memory of this or musical generations to come.

For real Americans, and there were 13,000 of them packed into the amphitheatre created by nature in a sloping dell in Fairmount Park, it was one of those rare thrills. A star-spangled montage of fine American democracy waving its talent in the breeze to strike the ears and stir the imagination of a humanity that was on this night woven into one because of a one and the same love for music.

In the so many years of hearing the music of the great Ellington never has every note been more attuned for listening as Russ Case, guest conductor, pulled it from the sixty-six-piece Philadelphia Orchestra, enhanced by the superb popular players found in the band of the master. A color, a glitter and a spice were given to the music that the Duke has played into the mind of the generations, the music that set each apart and on a footing with the classics.

Enough cannot be written here about Ellington and his compositions. Al Killian, Ray Nance, the very wonderful Johnny Hodges, Lawrence Brown, Harold Baker, Sonny Greer, Wendell Marshall and the others played the music as it was written, with that added feeling of soul

which stands each of them apart in their profession like guiding lights along a rocky shore.

Then there were delineators like Kay Davis, Alber Hibbler and arrangers like Billy Strayhorn, all dumped into the musical pot to cook up the most delicious fare of musical food any lover of the sharps and flats have ever digested.

And brother, the multitude was moved—into the loudest applause these ears have ever heard. It rang deep into the environs of the airy park and had its resounding effects throughout the city of Brotherly Love.

As for Sarah Vaughan it was greatness all the way. After her first set the masses stood up to add cheers to its hand-clapping. Her voice was in wonderful texture and it rang like the bells of St. Mary to sound high above the Dell. Different artists, but never a greater artist has appeared among the rocks and rills of the Robin Hood Dell than this little lady who got her start in a Jersey church choir.

Judging by the success the Ellington-Vaughan star-duo enjoyed in the Dell, a new field is beginning to be opened for the lagging popular musical profession. One thing is sure—the combination of classical and popular music was a happy one here last Monday night, and from what these ears were privileged to hear, a marriage is in order.

NO REVOLUTION IN D.C.:

Artists Sing and Play in DAR Hall in Peace

WASHINGTON (ANP)—Without either fanfare or lambasting, colored performers have again appeared on the stage of Constitution Hall, the national auditorium of the straight-laced Daughters of the American Revolution.

Charles Tilghman and Vincent the Marion Anderson incident. Dean appeared with the male chorus of Catholic University of America recently during a gleecratic-named hall and gradually club jamboree sponsored by the the organization has changed its National Press Club. The third is Miss Doris Holland, piano accompanist to the choral group. All three are students at the university.

The audience as well as the local newspapers and radio stations treated the event as merely another show with no emphasis on the singers or the accompanist.

Gradually Changing Policy In the past the DAR's have received headline publicity over their refusal to allow famous artists, such as Marian Anderson and Hazel Scott, to perform in concert at the hall. However, the DAR group did allow colored in the audience.

Mrs. Franklin D. Roosevelt then America's First Lady, resigned

which stands each of them apart in their profession like guiding lights along a rocky shore.

Mrs. Franklin D. Roosevelt then America's First Lady, resigned

Dean Spencer Hailed as Living Who's Who of Jazz

CHICAGO (ANP)—The old adage of "build a better mouse trap and the world will make a better path to your door" is being lived out in the person of Dean L. Spencer, former Cincinnati native, now of Chicago, occupies in the jazz world. Spencer is considered by the trade to be a veritable "walking encyclopedia of jazz."

Familiarly known as "the sage of the southside," Spencer's accomplishments are well known. When jazz researchers, writers, etc., want to find out what jazz songs have been written about Chicago or what happened to some legendary jazz figure, they turn to Spencer for the answer.

He has written many articles about such jazz greats as "Jelly Roll" Morton, Freddie Keppard, Ma Rainey, Mamie Smith and others. His articles have appeared in Down Beat, the old Music and Rhythm, Blue Book, Direction magazine and other publications. He was a prolific contributor to Lionel Hampton's Swing Book of 1945.

Wrote Chicago Record

As a composer, he wrote the present-day "New Song," featured at the 1933-34 Century of Progress in Chicago and performed by a cast of 5,000 actors and singers. Last summer, his arrangement of the story and song of "Stack O'Lee's Blues," was beamed to Europe by the State department's Voice of America program.

Among his well-known compositions is "Hobo, You Can't Ride This Train," recorded on Victor label by Louis Armstrong several years ago. In addition, he wrote numbers for Lil Armstrong, Lonnie Johnson, Georgia White and Lil Green. The latter's talent for blues which was discovered by him. He also has a couple of tunes on Mercury label done by Dinah Washington.

An authority on the life and works of all the great colored composers and music figures around the turn of the century, he was an intimate friend of Wendell Phillips Dabney, during the days when the latter was pursuing a musical career as guitarist. Dabney, now 84, wrote the first song published by a colored person in Virginia, "That Old Leather Trunk."

Death Sounds Final Note For Jazzman Bunk Johnson

NEW IBERIA, La.—One of the greatest exponents of Dixieland music—and the man who helped Louis Armstrong learn how to play trumpet—died here last Thursday at the age of 69.

Dead is "Bunk" Johnson, the son of former slaves, who got his start playing second cornet with Buddy Bolden's band many years ago. It was while he was playing with this outfit that Armstrong was bitten by the "two-beat" bug and began to "beg" Bunk to let him carry his horn.

Death came to Johnson only two days after his native New Orleans had begun a renaissance of Dixieland pop concerts and less than four years after he had created a sensation in New York. This followed a long period when he was out of the limelight.

Lost Teeth

In 1931, he was playing a date at Rayne, La., when a man was killed and his horn was destroyed. The fact that he was losing teeth, caused him to return to his home here. He was out of the musical firmament for years.

Louis heard of his plight and organized benefits which gave Johnson a set of false teeth and a new trumpet. Bunk formed a band in New Orleans and hit the high road, landing in San Francisco where he starred for the Hot Jazz Society in 1943.

Particularly popular with West Coast Dixieland fans were such pieces as "Maple Leaf Rag," "High Society," and "Bunk's Blues."

In 1945, Sidney Bechet took him to Boston. Later, he went to New York and "wowed 'em" at the Stuyvesant Casino. Professionals and plain fans raved about his work and Bunk was in the money again.

Died Broke
But, when Bunk laid down the horn for the last time, the other day, he was dead broke—except for the high and blue notes of Dixieland that rang through his mind until the end.



He Did It— Shelton Brooks wrote the song "Some of These Days" which Sophie Tucker sang first in 1909 in Chicago. It is still going strong. Shelton is in New York now.

'South Pacific' Star Juanita Hall



P. C. A.—Victor artist Juanita Hall, whose latest recording is "Don't Cry Joe", smiles happily while enjoying her new R. C. A. Vi cotr 45 RPM Phonograph Miss Hall, who stars in "South Pacific", agrees that the ew instrument is the most revolutionary development in the history of recorded music. The "45" boasts of the fastest record changing mechanism ever devised.

Blind Pianist To Finals In Ted Mack 'Gold Cup' Contest

NEW YORK — Gladys Watts, blind singer, who got her first big chance under the guidance of Ted Mack on his Original Amateur Hour, hits the "big time" with a contract for a thirteen-week concert tour arranged by the W. C. Handy Foundation for the Blind. A three-time winner on the Amateur Hour, both radio and television versions, Miss Watts is now eligible for the special scholarship awarded at the end of 12 months. With this scholarship goes the gold cup filled to the brim with dollars—two thousand of them. To win the scholarship, a contestant must place first in the competition on three successive shows—which makes her eligible to have her name placed on the gold cup. At the end of 12 months, all the three-time winners—those whose names are inscribed on the gold cup—meet in one big run-off contest. The winner of the run-off gets the scholarship.

Miss Watts will do 78 concerts throughout the country and will get more actual professional experience during this tour than the average professional gets in 3 years of intermittent work and lay-off. Half the proceeds from Miss Watts' tour will go to the W. C. Handy Foundation for the Blind, a newly-organized group founded by Handy, music publisher and composer of "St. Louis Blues."

the scholarship.

One World Ensemble Sets The Afro American Recital Pattern in Baltimore

Baltimore, Md.
Capacity Audience

Musically Entranced

Sat. 1-22-49
BALTIMORE
The touring One World Ensemble, organized by Dick Campbell of New York City and designed to show by example the practical achievement possible through sound democratic principles, gave a recital Sunday afternoon at Enon Baptist Church.

Sponsored by the Epsilon Omega Chapter of AKA Sorority, the group selected fresh compositions for its Baltimore audience of more than 1800 persons, who sat musically enthralled throughout the one-hour and a half program. Several works, old and new, were complete novelties, while items like Bizet's Seguidilla, from the opera, "Carmen," and Verdi's Al Nostri Monti, from "Il Trovatore," have not been heard here recently.

Symbol of World Harmony

Not all selections were of great musical worth, however, but all had their appeal, as the group combined its artistic and cultural resources into a musical symbol of world harmony.

Though the idea of the One World Ensemble has been described as "a preachment without preaching," the paramount objective of the artists and the founder is to "render the finest musical program possible as a sort of United Nations group."

Nine-Part Program

The singers essayed a nine-part program of selections including their theme, "One World," Mozart's "Ave Venum," and "Exultate Deo," by Scarlatti-Kespar. Three Japanese songs and selections by Gounod, Schubert, two novelties and concluded with a group of spirituals.

The group's presentations revealed careful preparation and serious study, and they have the laudable aim of giving a clear account of music, without distortion.

Artistic Backgrounds

The group included Napoleon Reed, tenor, with a background in concert, radio, opera and musical comedy. Hideko Yoshino, Japanese-American soprano; Elizabeth Dunning, Scotch-Irish contralto, possessor of a rare voice of pure contralto quality, a native of Plainfield, N.J., and Burton Cornwall, English-American basso-cantate, who has sung most of the operatic roles written for the basso in French, German, Italian and English.

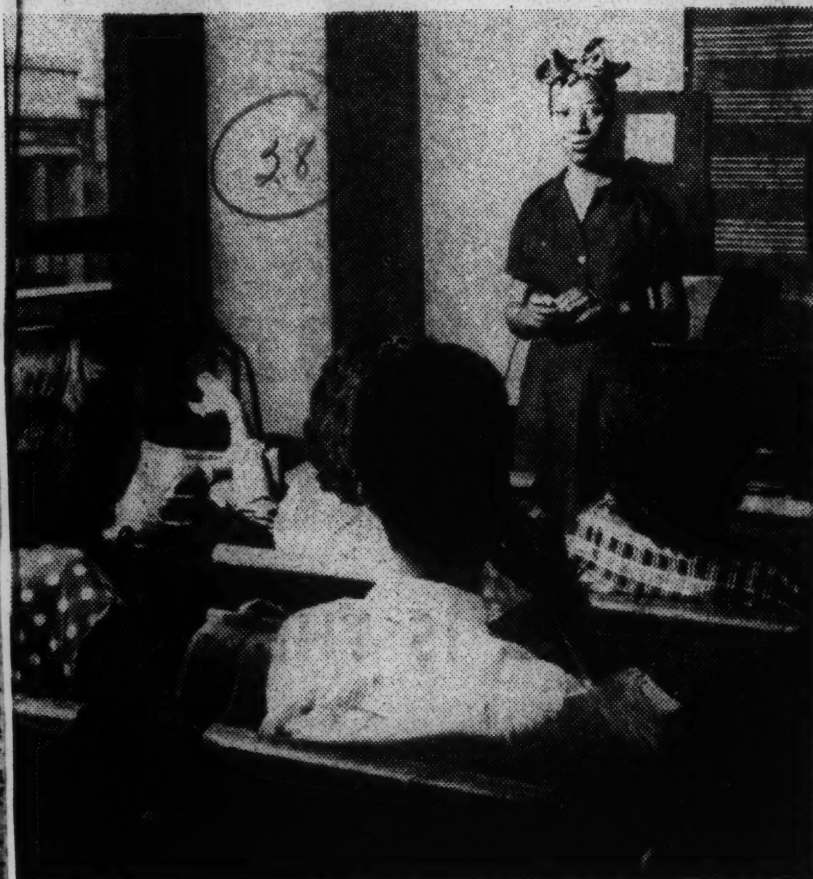
Delightful to Hear

Sympathetic and colorful accompaniment were rendered by Frances Benner. She played with becoming delicacy, and her tone did not become hard or percussive at any time.

The highlight of the evening, only from an interracial standpoint, was the duet of Verdi's "Al Nostri Monti" by Mr. Reed and Miss Dunning, while Mr. Cornwall was particularly pleasing with two solos, "The Jolly Young Waterman" and "Under the Greenwood Tree." Miss Yoshino rendered three Japanese songs which drew long applause.

Their extraordinary and diversified talent make the One World Ensemble's recitals delightful to hear. — F. B. REA

A NEW ORLEANS MUSIC TEACHER AT COLUMBIA



Miss Irma Henry before her class of English for foreign students

Tuskegee Hears Organist

TUSKEGEE INSTITUTE, Ala.—Bert A. Cambridge, organist, was presented this week in a recital by the Washington Chapel AME Church, the Rev. T. R. Newman pastor.

SESSIONS AT YADDO

New York Times 9-25-49
Music Period of Four Concerts Devoted
To American Compositions

By NOEL STRAUS

FOUR concerts of contemporary music, performed by the 1949 Yaddo Music Group a week ago in Saratoga Springs, N. Y., formed the culmination of the eighth Music Period at Yaddo, and were presented in the imposing mansion on that large estate. The programs of the series, given under the sponsorship of the Corporation of Yaddo, boasted admirable variety in style and in types of investiture, with compositions for small wind combinations playing a conspicuous part among the many offerings.

Works by twenty-five composers had been chosen for the concerts by the music committee headed by John R. Barrows following preliminary hearings of suitable music selected from the 255 entries submitted by 106 composers. In addition, seven unsubmitted works were performed: Charles Ives' Third Symphony, Paul Hindemith's Sonata for trombone and piano, Otto Luening's Serenade for three horns and strings, Jerzy Fitelberg's Concertino for trombone, piano and strings; Vladimir Dukelsky's "Six Songs From 'A Shropshire Lad,' for soprano and orchestra, Ulysses Kay's Suite from the film, "The Quiet One," and Wallingford Riegger's Canon and Fugue for strings.

Thirty-two Composers

The contributions by the thirty-two composers represented at the concerts comprised not only works for orchestra and various ensembles, but also music in the instrumental and vocal solo category. None of these compositions employed Schoenbergian atonality or tone rows, and, though several were neo-classic, their neo-classicism was not of the severer order.

The works that made the deepest impression included the Ives symphony, the Hindemith sonata and the Kay suite, among the unsubmitted compositions. Of the submitted creations, Eugene Weidner's piano and piano by Mr. Heiden was well written, pleasingly melodious and able to hold the attention steadily even in the overly long Ravelian central movement. As for the firmly unified and strangely fascinating songs of Mr. Berger's set, "Words for Music. Perhaps," they



James T. Kreissmann

Ulysses Kay.

alone of the many lyrics by younger composers sung at the concerts displayed a true understanding of voice writing and ability to maintain a vocal line, and this in spite of the manifold difficulties of the voice part and the tricky rhythmic problems posed by the accompaniments.

Talent also was manifested in Mr. Etler's concerto, particularly the excellently developed folksy first movement, and in the lento of Verrall's string quartet with its scholarly string writing and intense mood. The more continent music of the Glanville-Hicks Concerto da Camera was happy-hearted and blessed with grace, refinement and charm.

Mr. Fitelberg's Concertino, if prevailing episodic and uneven, was skillfully put together and often fanciful in its clever orchestration. Mr. Riegger's diatonic canon and fugue and Mr. Luening's romantic serenade in the form of variations were composed years ago, purposely devoid of modernisms and decidedly capable and ingratiating. And though Mr. Dukelsky's song cycle hardly probed the depths of A. E. Housman's tragically touching poems, it was invariably proficient in its workmanship.

will not soon be forgot—that the next Music Period probably would be in 1952, with a slight possibility that 1951 might be the year. Past Music Periods have been held in 1932 and 1933, annually from 1936 through 1940.

James T. Kreissmann, executive director of Yaddo, explained, it is not the two-week and in 1946.

The performances of the Hindemith offered to invited writers, time, but the year-round hospital-

performers. In the works performed by the enthusiastic Music Group Chamber Orchestra, Dean Dixon conducted with unfailing insight and sensitivity. John R. Barrows, hornist, and Davis Schuman, trombonist, could not easily be over-praised for their distinguished artistry and positive control of superb tone. Vivian Rivkin deserved high commendation for her accomplished pianism in many exorbitantly ex-

Yaddo Musicians Do Kay's Suite

SARATOGA SPRINGS, N.Y., (ANP)—Ulysses Kay's suite, from the documentary film, "The Quiet One," was among the works of 32 composers performed in four concerts by the 1949 Yaddo Music Group here recently.

The programs of the series, given under the sponsorship of the Corporation of Yaddo, contained works by 25 composers selected by a music committee, and unsubmitted contributions from six others.

Kay, whose suite was among the unsubmitted compositions, is remembered as the composer who wrote the music for "Home of the Brave." Although his suite could not be endorsed as a concert offering, one critic said, "This was motion-picture music of such marked significance and worth, such vividness and subtlety in conveying varied emotions and so deftly orchestrated that it must go on record as one of the highlights of the festival."

Dean Dixon, noted conductor, lead the enthusiastic Music Group Chamber orchestra in a series of compositions by contributing artists.

Paul Can't Speak

For American
For Us--

Baltimore, Md.

Paul Robeson attended the Communist-inspired "peace" congress last week in Paris.

Mrs. Mary Church Terrell of Washington was also to go as a delegate and had her passport. At the last minute, however, she declined to attend because of its "red" tinge. *Sat. 4-30-49*

Robeson had the 2,000 delegates from 52 countries cheering him when he talked about fighting for friendship with Russia.

He was quoted as saying "I bring you a message from the-colored people of America that they do not want a war which would send them back to a new kind of slavery."

And, "It is unthinkable that American colored people will go to war on behalf of those who have oppressed us for generations against a country which, in one generation, has raised our people to the full dignity of mankind."

In wealth, in ability, and in achievement, Paul Robeson as a singer and an actor is superior to 95 per cent of the white people in the United States.

And yet these people who are inferior to him in character and in intellect regard him as their inferior and treat him as an untouchable.

Robeson's bitterness against the Southern whites leads him

to espouse the cause of Russia and the Communists.

His hope is that America shall be defeated and in its misery learn how to treat our minority groups with brotherhood and equality.

Robeson does not speak for us and millions of other colored people.

But it is a remarkable fact that there are hundreds and very likely thousands of colored and white people who believe as Robeson does. And they will energetically fight that cause inside and outside the United States. *Sat. 4-30-49*

The number increases daily because our Government fiddles with the question of equal rights for all citizens instead of proceeding boldly to enact and enforce the necessary legislation guaranteeing civil rights to all and abolishing segregation and racial discrimination.

95 Per Cent of U. S. Negro Leaders Are Corrupt, Declares Paul Robeson

"Ninety-five percent of United States Negro leadership is corrupt . . . and they have betrayed their people," Paul Robeson, famed singer and actor, declared here last week at a political rally. *28 Oklahoma City, Okla.*

Robeson told this Czechoslovakian audience not to judge the opinions of the majority of Negroes by what some of their leaders say. "Some of our own intellectuals," he charged, "have become stool pigeons of the imperialists."

He further declared that upon his return to the U. S. he will attempt to make his people understand that they are being betrayed at the top by Negroes along with whites.

Several weeks ago Robeson told a Paris peace conference that it is "unthinkable" that Negroes would participate in an aggressive war against the Soviet Union. He was immediately blasted by leading Negroes and a large segment of white opinion. *Sat. 4-30-49*

Later he said that his statement had been distorted by the white press in order to make him appear disloyal to his country. Meanwhile, his famed wife, Eslanda Goode Robeson, explained at a New York banquet that her husband actually meant that Negroes would defend their country if it was invaded, but would not join an attack on Russian soil.

Negro Chorus to Appear

In Benefit Concert Here

AN UNUSUAL choral group originated in 1942 by men of the 372d Infantry Regiment at Fort Dix, N. J., and now making its second civilian concert tour, will appear in Louisville at Memorial Auditorium Monday night, May 16. The single concert will be at 8:30 o'clock. *Sun. 5-1-49*

The appearance here of the veterans in de Paur's Infantry Chorus is sponsored by Louisville's Eta Zeta Chapter of Zeta Phi Beta Sorority for the benefit of Red Cross Hospital. In recent years the sorority has been presenting benefits to raise scholarships for Louisville Municipal College. All proceeds from this concert will go to Red Cross Hospital.

The de Paur Chorus sang for American troops from Iwo Jima to Bad Nauheim, giving more than 2,000 concerts and visiting every theater of war. The chorus remained together as a unit under Capt. Leonard de Paur's direction and now is making its second

Great Britain Made

Paul Robeson Rich

Paul Robeson would not have been financially successful without the financial support of the British. Paul Robeson would not have been financially successful without the financial support of the British. Paul Robeson would not have been financially successful without the financial support of the British.

Highest artist, the paper said:

"Robeson, who is 51, is reputed to be about the richest artist in the world today. Most of his wealth was earned in Britain."

He was "discovered" in a curious way in the United States, but there he found racial prejudice irksome and blossomed to full stardom in Britain's more tolerant treatment.

This article, entitled "Why Doesn't Paul Robeson give more help to his own Negroes instead of Russian Reds?" explained why he turned to the support of Russia against Great Britain. Once in 1931, the paper said, Robeson said of England: "England is the place where I am at home."

Explaining Robeson's change of attitude toward England, the article said:

"Some say that Robeson embraces Communism when he tried, without success, to have his son educated at an English public school."

Music Instructor Has

Two Pieces Published

NASHVILLE, Tenn.—Publication of two pieces of music at Dr. Leonard de Paur's direction and now is making its second

Published Opera

In his 53 years, William Grant Still is regarded as much as his symphonies, ballets and chamber works as their composers (TAME, 1949) and certainly more than any other Negro composer. Nonetheless, he felt there was one unresolved dissonance. "All my life," says he, "my aim has been opera."

For twelve years, sometimes collaborating with his wife, Verna Arvey, he worked away on the composition of seven operas. A slight, sloe-eyed man whose hobby is turning out toys for his two children, he even fashioned miniature sets for his operas in his Los Angeles home. Some of the operas he junked as not good enough, but he saved four. A few years ago, the Metropolitan turned down his favorite, *Troubled Island*, with a libretto by Negro poet Langston Hughes, because it called for something the Met couldn't assemble from its own roster—a large number of Negroes among the supporting cast. Says Still: "I have been patient; others would have given up, but I have exercised an enormous amount of determination."

Marian's Artistry Lauded; Special Seating Blasted

Afro-American
S.C. Whites Irked When Singer Walked
on Stage Holding Hand of White Pianist

COLUMBIA, S.C. — Contralto Marion Anderson's first recital in 25 years, last week in the Friendship Auditorium, brought both praise and criticism from some of the more than 3,000 persons who made up the audience. The praise was heaped upon the singer because of her superb performance and well-balanced program; the criticism was directed toward the sponsors of the program, Allen University, because of segregated seating arrangements.

Her bows of courtesy and appreciation following group numbers on her program irked a few of the whites when she led her accompanist (also white) in by the hand to acknowledge the applause.

Writer Regrets Arrangements

Mrs. Andrew M. Simpkins of the 2000 block Marion St. wrote Miss Anderson in part, prior to her appearance:

"I sorely regret that the rank segregation that your local sponsors have imposed upon South Carolina colored people prevents my hearing you tonight. I had long looked forward to the day when I might hear you — in person — but it must be later, and elsewhere, if ever."

In a letter to a Columbia daily, in reference to favorable editorial comment on the arrangements, Mrs. Simpkins wrote:

Deplors Editorial Sanction

"It is greatly to be deplored that the local sponsors of the Marion Anderson concert gave you the choice opportunity to say, 'It is well that the singer was brought here by members of her own race that these leaders should have decided the distribution of the audience.' Arrangements were very sensibly and satisfactorily made by those in charge."

Pointing out to the editor that other colored artists had appeared here without segregation, she said: "It must be remembered that Paul Robeson was presented here on two occasions to unsegregated audiences and that white persons dared to attend despite the smears, slurs and protests that have been heaped upon Mr. Robeson."

Audience Two-thirds Colored

"Miss Anderson had only the Constitution Hall incident to blight her brilliant career. Yet it was left for some 'leaders' as you call them, to join the race supremacists in delegating their patrons to the category of 'untouchables.'"

The audience, about two-thirds colored and segregated down the

middle on each floor of the auditorium, represented a large part of South Carolina and some nearby Georgia towns.

Miss Anderson's program included arias from Handel, Gluck, Caldara and Scarlatti, Schubert, Massenet, a group of English songs and four spirituals.

I, a native of the South, just finished reading your April 25 article on Marion Anderson. I have no quarrel with Miss Anderson as a singer; but NEWSWEEK's attitude toward the

South is something else again. Why do you have to keep ramming racial equality down our

throats?

Margaret Quinn

New York City

Nov. 5-16-49

My compliments to

NEWSWEEK. The picture of "Orpheus and Marian" in Jamaica, however, has me puzzled. Is Mr. Fisher white or Negro?

Mary Johnson

New Orleans

Negro.

Marion Anderson

Top Radio Singer

NEW YORK — Marion Anderson, contralto, now on a singing tour of Denmark, last week was honored in her own country.

Miss Anderson was chosen the outstanding female singer of the year by "Musical America," radio magazine, in its sixth annual National Radio Poll.

Seven hundred daily newspapers, music critics and music editors participated in the voting.

Marion Anderson Gets

Finnish Decoration

HELSINKI, Finland—(ANP)—

World famous singer Marion Anderson was awarded the "Pro Bona Arte" decoration, a Finnish decoration, at a ceremony at the American legation here last week.

Miss Anderson is on an European singing tour.



MARION ANDERSON RETURNS FROM EUROPEAN TOUR — New York—Marion Anderson, world-famous contralto, is pictured on her arrival aboard the Cunard White Star Liner Caronia, from her first European Concert tour since 1938. Her itinerary took her to England, France, Switzerland, Holland, Belgium and the Scandinavian countries. In Finland, Miss Anderson was decorated by the Finnish Government with the White Rose of Finland. After a vacation here the singer will start her fifteenth consecutive American concert tour. — (INP)

Marion Anderson Sets Carnegie Hall Sing

NEW YORK — Marion Anderson, contralto, will be presented at Carnegie Hall on Sunday evening, Jan. 15, marking her first New York concert since her return from a triumphant tour of Europe.

Miss Anderson begins her 15th consecutive American tour in January and will be heard in cities from coast to coast. Franz Rupp, as usual, will be the accompanist.

Marian Returns to Start 15th American Tour



Aboard the liner Caronia, Marian Anderson returns from her first European tour since 1938. In Finland, the Finnish government awarded her the White Rose of Finland. After a vacation, she'll begin her 15th consecutive concert tour in this country.



HONORED

Marian Anderson, famed singer, shown with Judge Joseph A. Sloane (left) and Herbert E. Millen at a holiday cotillion here at which she was the guest of honor. The cotillion was held for Merck Douglass Hospital.

SINGER TELLS OF PERIL:

The Afro American
Operation Saved Life
Set. 1-22-49 Baltimore, Md.
of Marian Anderson

NEW YORK—Reassured that her voice has been saved, Marian Anderson left here Wednesday on a transcontinental concert tour which will last until April. At the same time, the mystery which has prevailed concerning her health and her career have been cleared up.

During an interview with a reporter for a New York daily newspaper, Miss Anderson announced that her voice was saved as the result of an operation which involved the removal of a cyst from her chest region.

This type of ailment, even if the operation is successful, is likely to endanger the voice.

In the past, the presence of such a cyst meant death, the fear or would follow a long invalidism.

Miss Anderson, who was interviewed in her suite at the Algonquin Hotel, explained that the operation was performed in Jewish Hospital in Brooklyn last June 30, by Dr. Rudolph Nissen, assisted by Dr. Albert Schiffman and Gustav Bucky. X-rays taken the previous day had revealed the foreign growth.

The cyst was located on the food pipe near the base of the lungs, she asserted and added that the operation was very intricate and had to be performed through her back.

"Tubes were inserted in my throat so I could breathe," she stated, "the least deviation might have permanently injured my vocal chords."

Rested Until August

After spending 12 days in the Jewish Hospital, Miss Anderson was cautioned against using her voice, until the doctor gave her permission to do so.

She received this permission in August and sent for her accompanist, Franz Rupp.

Admitting that she was frightened for fear that she would not be able to sing again, Miss Anderson said that she gained assurance that everything would be well as she walked from her home to her studio.

"A brook runs by the house and everything was so quiet and peaceful that I knew in my heart I would sing again."

Her opening concert was on Oct. 13 at Ann Arbor, Mich., where 6,000 people heard her offerings.

DON'T RUSH YOUR CAREER, SINGER ADVISES YOUTH

The Mirror - June 3-15-49
Los Angeles, California
 BY MURIEL BARNETT

"My advice to a talented young girl? Finish your schooling. Don't be impatient. Your talent will not desert you. Your schooling will give you an invaluable foundation on which to build."

Marian Anderson sat in her sun at the Town House, her face animated at the mention of young people, her beautiful voice taking on greater richness as she spoke of a subject especially dear to her heart.

"If I had my career to build over again," she said, "I would study the history of music—all musical literature, in fact—much more deeply. Languages, too. Understanding of a composer, his times and his music enables a singer to interpret him so much better."

"You know," Miss Anderson continued, "Youth is impatient, especially in America. Young people feel that everything must be done now. You must 'hit the iron while it is hot.' But it is so intelligent to finish college. It's a form of security, too. Not everyone who has talent is able to develop it into a career."

WON SYMPHONY SEAT

As we talked, she recalled the first time, as a Philadelphia schoolgirl, that she heard a symphony orchestra. She received a ticket given to the school to reward a student for good work, went to the program without knowing what she was to hear, left without knowing fully what she had heard.

"It is so wonderful for children nowadays. They have good musical preparation in the lower grades, discuss programs in advance, have excellent recordings available. I feel that there are now musical opportunities for young people on a very large scale."

I asked Miss Anderson what demands her concert work places on her personal life.

She laughed. "Moderation is a singer's imperative," she replied. "Some feel they must not eat after 4 p.m. on concert days and then must stick to a very strict diet. Perhaps this kind of a pro-

gram is necessary for certain people. For myself, I have not noticed that place."

"My routine is no different on concert days than otherwise. I maintain regular habits. I always eat before a concert, even if it involves eating late. You expend too much energy in singing to attempt it on an empty stomach. In my leisure time, I sew. I carry a small sewing machine with me; last year I made seven pair of draperies for our house as well as a number of gay petticoats that everybody was wearing."

Queried as to whether marriage and a career can mix, she smiled and replied, "I'd like very much to mix them. I have a season on the road and a season at home." (In private life, she is the wife of Architect Orpheus H. Fisher; they live in Danbury, Ct.) "When I'm on tour and have a day or two free, how I do wish there were some way to be rocketed home. When I'm home I try, of course, to do the things that other women do to make a home charming."

Not until the current tour ends in Osterd, Belgium, in July, will Miss Anderson have her "season at home."

A Cyst, A Contralto

When Marian Anderson, the Negro contralto, appears on stage tomorrow night at the City Auditorium, Montgomerians will be looking at a monument to a surgeon's skill. A short time ago the singer faced death or the loss of her voice, which is accounted by some the finest contralto voice in the world.

The New York Herald Tribune carried an exclusive interview with her last week in which the tenacious rumors were explained and dissolved. She said, she developed a cyst on the esophagus.

"A cyst," the singer told The Herald Tribune, "was removed last June from the food pipe near the base of my lungs—top of solar plexus, I guess you call it."

The operation was very intricate and had to be performed through my back. Tubes were inserted in my throat so I could breathe. This, I understand, was an extremely delicate matter. The least deviation might permanently injure my vocal chords."

The contralto had the good luck to have been born in a proper era of surgical skill.

unusual, in a day of virtuosos techniques, for his command over the gentler sides of his art.

Anderson Voice Still One of Our Greatest

VORAK: Symphony No. 4 in G Major. New York Philharmonic, under Bruno Walter. Columbia 770. \$6.

Buy this set if you love symphonies of the nineteenth century. Here is the sound of Brahms heard in the clearer vision of the orchestra Dvorak preferred. Here are folk melodies that lighten the heaviness of the late romantic symphony. Here is a masterful performance by one of the most mellow of orchestras, under a conductor born to such music as this.

Vastly superior in musical content to the fifth, or E minor.

Bach: Prelude and Fugue in A Minor. Byron Janis, pianist. Victor 12-0379. \$1.25.

One of the finest transcriptions Liszt ever made was his account of Bach's thrilling organ prelude and fugue. Janis understands three things necessary to make this music sound well: he knows how to play the piano beautifully, he understands the nature of contrapuntal music, and he is acquainted with the most pivotal points in performing Bach.

The tone of the piano is big, resonant, and healthy. Janis is still one of the great things about our generation.

MARIAN ANDERSON in spirituals. Victor 1238. \$5.

Some of these are recorded by Miss Anderson for the first time and some are among her oldest, prelude and fugue. Janis understands three things necessary to make this music sound well: he knows how to play the piano beautifully, he understands the nature of contrapuntal music, and he is acquainted with the most pivotal points in performing Bach.

The tone of the piano is big, resonant, and healthy. Janis is still one of the great things about our generation.

symphony of Dvorak, the fourth to be published was actually eighth in point of composition. The score sings. Listen to the first side, or the opening section of the slow movement. We have long needed just this performance of this particularly happy music.

SONGS of the Auvergne. Madeleine Grey, soprano, with orchestra under Elie Cohen. Columbia 758. \$4.75.

Now look. If enough people thought this album was worth shouting for to cause Columbia to re-press the entire album made some years ago, don't you think you had better try it?

Here is something special in the whole world. Madeleine Grey, who was Maurice Ravel's choice time and again to sing his songs, sings these fascinating songs from southern France. They are arranged for orchestra by Cantaloube, and could not be better done.

The album was made over a decade ago, and has lost none of its charm. There is some of the most scintillant, intriguing, absolutely bewitching music in the world contained on these discs. And for my money the performance could not be improved. Do not delay or neglect to get these. There is nothing like them anywhere else, and they are gems no matter how great your collection of records may be.

PAUL HUME.



Marian Anderson's Voice And Histrionics

Montgomery Advertiser by George Perry

The Advertiser presented an inadequate review of Marian Anderson's concert due to deadline derangement caused by the fire.—Ed.

THE magnificent vocal equipment of Marian Anderson enthralled a near-capacity audience—half colored, half white—in Monday's concert at the City Auditorium.

The great contralto has long since attained the stature that she can be criticized without restraint because of her race. That is, one can praise or find fault without being accused of racial prejudice in either direction.

This writer found her to have range, dynamic power and vocal coloring perhaps superior to any living contralto. These qualities were used admirably to keep certain rather static numbers suf-

ficiently varied. She is practically without vocal limitation. Her rendition of a "Massenet Aria" from the opera "Herodias" was thrilling and her best performance of the night. This fully displayed her glorious upper tones.

HER one vocal imperfection is the rapid, somewhat unsteady pulsation that shows up in the middle and lower registers of her voice. This gives an irritating "vibrato" effect and is sometimes serious enough to submerge the pitch of the tone.

Going from vocal to interpretive criticism, we find more serious fault. There were several artistic lapses to mar the program. And strange to say, these lapses would have been impossible for a singer of less talent.

The artist, in her effort to fully exploit her unique and almost freakish abilities, often went beyond the realm of good taste. This was particularly evident in Schubert's "Der Erlkonig" and his "Ave Maria," the latter an encore number. "Der Erlkonig" is a dialogue between a father and his dying son. The artist over-emoted to an extent that she even put what sounded like a "death rattle" into the dying words of the son. This was a climax of other histrionics that were, to say the least, unmusical.

IN THE "Ave Maria," an appeal suggestive of physical passion was inserted into certain swells by a tensing of the vocal chords—a device more worthy of blues singers. Even the Negro spiritual, "Were You There?" which has been hammed up everywhere from revival meetings to night clubs, was overdone more than is accustomed. A tear-strained quality and an actual voice break were used. It is the firm belief of this writer that such emotional responses should be left up to the audience.

In apology for Marian Anderson, I would like to believe that she probably knows better, but indulges in this bad form for audience appeal. But in a true artist this is no excuse, and I think her rating at present is vocally superior, but artistically inferior to other great Negro singers such as Roland Hayes and Paul Robeson.

Marian Anderson Will Sing Here

Marian Anderson, world renowned contralto, will be heard in concert at the Montgomery City Auditorium, Monday, Jan. 17. The concert is being sponsored by the Montgomery Concert Course as a special added attraction.

She rendered the National Anthem at the V-E Day reception accorded General Eisenhower upon his return to the United States. She led 22,000 in New York's Lewisohn Stadium in the Mar-seillaise in honor of General DeGaulle. She has been invited twice to sing at the White House, once to sing for England's king and queen. In 1946 she participated in the dedication ceremonies of the Roosevelt Memorial Library in Hyde Park. A mural in the Interior Department Building commemorating her

memorable concert for 75,000 people before the Lincoln Memorial on Easter Sunday, 1939, was unveiled in 1941. Smith College has conferred upon her an honorary doctorate of music. The city of Philadelphia gave her the \$10,000 Bok Award, which she immediately set up as a scholarship fund for young musicians. Other governments, universities and societies have conferred high honors upon her.

Marian Anderson opened her current concert season at Ann Arbor, Mich. It was her 715th American concert since her debut in 1935, and on these occasions she has been heard by more than four million people.

The auditorium will be divided in a way to take care of both races, the left side of the house being reserved for white people, and the right side for colored.

MARIAN ANDERSON SCORES HIT IN PARIS

Special to THE NEW YORK TIMES.
PARIS, June 18.—Marian Anderson, whom Paris first took to its heart sixteen years ago, filled the Palais de Chaillot to its capacity for the second time tonight when she sang a program of Bach, Beethoven, Brahms, Massenet and American Negro spirituals.

The demand for seats has been so great that she will sing at an extra concert on June 21, which, like tonight's recital and one of May 5, was sold out to the Palais' capacity of 3,000 within an hour after the box office opened.

The applause after each series of songs tonight was so great that Miss Anderson sang encores each time and made a half dozen returns to the stage after the final encore, which was Schubert's "Ave Maria." Miss Anderson, after singing in most of western Europe's capitals, will spend the summer in Switzerland.

full-scale, transcontinental concert tour. "You can't imagine how happy I am."

Zone of Quiet

Contralto Marian Anderson revealed that she had had a "serious" throat operation last July. Said she: "A cyst was removed from the food pipe near the base of my lungs—top of the esophagus. I guess you can see the operation was very intricate and had to be performed through my back. Tubes were inserted in my throat. I could breathe. This, I understand, was an extremely delicate matter. The least deviation might permanently injure my vocal chords." She had been able to start singing again in August, gave her first post-operative concert in October. Now, fully recovered, she was off on

Finland's Award To Noted Singer Highest Honor

By NNPA News Service

NEW YORK—The Order of the White Rose, awarded to singer Marian Anderson, by the Finnish Government last July, is the highest honor Finland's government can give to an individual and usually one reserved for its military heroes or officials of foreign governments, it was learned here last week.

Miss Anderson let it be known that she had been made a member of the famous order when she arrived here recently from a European tour.

S. Hurok offices, which handles Miss Anderson's concert affairs, said the award had been made to her at Helsinki last July. It was given to Miss Anderson for her contribution to culture and art. The Hurok offices explained that Miss Anderson was very close to the people of Finland because it was there, rather than in the United States, that her talents were first recognized.

Her manager stated that as early as 1933 Miss Anderson's ability was recognized by Jan Sibelius, world famed composer who is now approaching 80 years of age. In that year, Sibelius invited Miss Anderson to his home and when she sang for him he is said to have remarked, "The roof on my house is too low for your voice." It was Miss

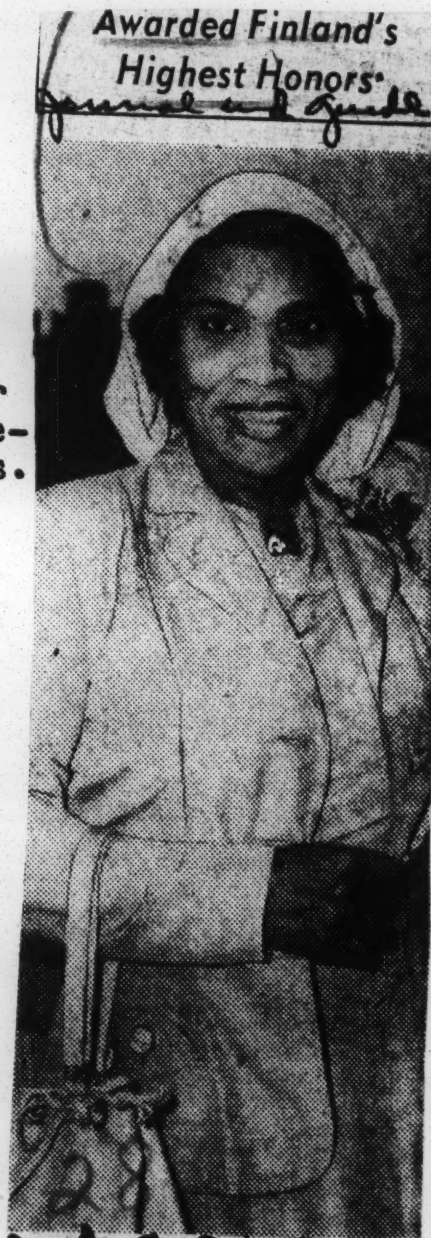
Anderson's first recognition by one of the great men of the music world.

Sent Congratulations
Sibelius who lives just outside Helsinki, was not able to attend Miss Anderson's July concert but her manager said he sent her a telegram of congratulations. The Finnish Consulate in ex-

plaining the Order of the White Rose, told the NNPA that it is an honor which only the president of Finland can confer, that it is the oldest honor given by the government, and that it is generally reserved for persons on whom knighthood is being conferred, or heads of foreign governments. No information was available here as to the persons who are currently members of the Order along with Miss Anderson.

Marian Anderson
The Order of the White Rose-awarded by the Finnish Government

Awarded Finland's Highest Honors



Marian Anderson To Aid Israel Schools

NEW YORK (NNPA) Miss Marian Anderson, contralto, announced last Wednesday that she will sing at a concert and supper sponsored by the American Fund for Israel Institutions on Nov. 30 at the Hotel Astor to raise funds for the 99 institutions in Israel supported by the fund.

At an interview arranged by the fund at the Waldorf-Astoria, Miss Anderson said she hopes to visit Israel, possibly early in 1951.

She added: "I have a bond with every person who has felt discrimination. Discrimination is something that one feels but cannot easily put into words. Music is my method of saluting these people who have built a country against tremendous odds."

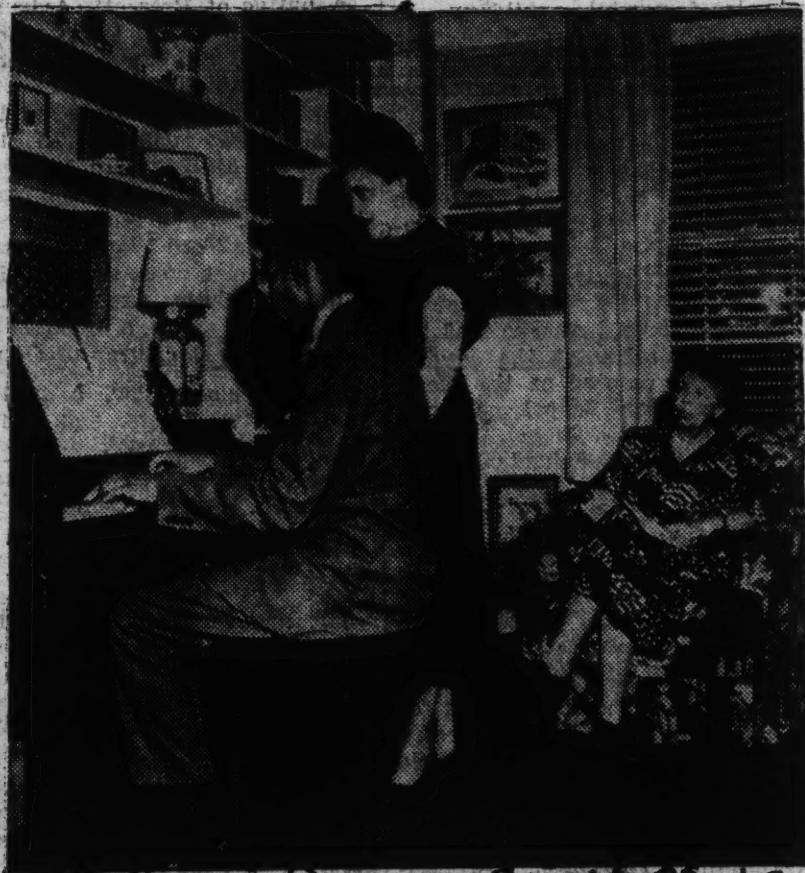
Marian Anderson, who recently received the Order of the White Rose Award from the Finnish Government, became a recipient of the highest honor that nation can bestow upon an individual, and one that is usually reserved for its military heroes or officials of foreign governments.

Mrs. Roosevelt Congratulates Composer



Mrs. Franklin D. Roosevelt shakes hands with Walter Anderson in her New York City apartment, after listening to his cantata based on President Roosevelt's D-Day prayer. Mr. Anderson, head of the music department at Antioch College, Yellow Springs, Ohio, received her permission to work on the cantata in 1946.

MRS. FDR HEARS CANTATA BASED ON D DAY PRAYER



Mrs. Franklin D. Roosevelt, widow of America's wartime president, listens in her New York City apartment, Oct. 10 as Walter Anderson plays his cantata based on President Roosevelt's D-Day prayer. Anderson, head of the Music Department at Antioch College, Yellow Springs, Ohio, has worked on the cantata since obtaining permission from Mrs. Roosevelt in 1946. Esther Oldt, also of Antioch College, sings the vocal accompaniment during the rendition. —World Wide Photo.

28 1949

Louis Armstrong

**Pope Receives
Louis Armstrong**

Rome—Pope Pius XII recently received in a private audience American jazz trumpeter Louis Armstrong and his wife, Lucille. Armstrong's visit to the Vatican followed a series of fourteen jazz concerts throughout Italy with his American band.

In Game 13 Years, Count Basie Still Turns Out Best of the Blues

BY JIM WILSON
Free Press Staff Writer

Jazz styles come and go, but we always have the blues. And for the last 13 years we have had Count Basie as foremost practitioner of big-band blues.

It wouldn't be correct to say that the Count's crew has been improving all this time, because he has lost most of the fabulous musicians he started out with, and with them he has lost some of the unique sounds of the band.

Such sounds of the tenor sax honking of Lester Young and the muted trumpeting of Buck Clayton.

In his orchestration, however, Basie has advanced steadily.

There is more finesse in brass and reed-section passages and a more delicate balance between the voice instruments and the rhythm section.

VOCALISTS ARE blended in with the scorings more expertly, so that a warbled nuance can be heard alongside a guitar arpeggio and a blasting trumpet glissando.

The dynamic range of the band is astounding, and present-day recording techniques catch it all.

But even more impressive than the technical abilities of the orchestra is the Count's wealth of musical ideas, his skill in transcribing all the feelings of vocal blues into an orchestration for 16 men.

THE BEST record the Count has ever made is his latest release, "Rocky Mountain Blues" (Victor 20-3572 and 47-3065). It is the old music is not standing still—if such evidence were needed.

This waxing may not have the fervor of the Basie band of old and it certainly lacks the stellar soloists, but it is a marvel of musical integration and it has a more universal appeal.

In it are all the sounds of deep down blues.



Basie

AN OUTFIT called Chuck Thomas and His Band has resurrected a song, which I happily had never heard of, called "My Gee Gee from the Fiji Isles" (Capitol 57-746).

The melody, which is neither here nor there, was composed by someone who should know better—Albert von Tilzer, author of "Take Me Out to the Ball Game" and other illustrious tunes. But it is the lyrics of "Gee Gee" that intrigued me.

They were penned by some Tin 'an Alley hack who probably arkened to the same muse that inspired a similarly crude jingle entitled "I've Got a Bimbo Down a Bamboo Isle."

The first line of Thomas' epic runs: "Oh, gee! say, gee! ya oughtta see my Gee Gee—from the Fiji Isles." From there it gets even funnier. It seems Gee Gee wears a ring through her nose and very little in the line of clothes.

MAYBE THAT sort of stuff got guffaws back in '21 but it makes pretty anemic listening these days.

Any student of American social habits who thinks we are going down hill esthetically should acquire this record and play it once every day to prove to himself how absurd such a notion is.

Although Chuck Thomas should be censured for perpetrating "Gee Gee" on the public, it must be said for him that he has captured the spirit of the thing with great fidelity in his hotcha razzmatazz version.

THE RECORD coupling is "Rose of the Rio Grande," a creditable burlesque of the fine old Fletcher Henderson band of about 1928 when it had John Kirby blowing a hot tuba and Clarence Holiday twanging his trusty banjo.

This second side is another bit of empiric evidence that American music is not standing still—if such evidence were needed.

I WOULD LIKE to make a wager (small) that *There's No Tomorrow* turns out to be the most popular record Tony Martin has ever made for Victor. The melody is the old *O Sole Mio*, the lyrics are new and Martin sounds fine. He also does a good job on the reverse side, *A Thousand Violins*. This weepy stuff is right up Martin's alley.



Basie

... in his alley, weep stuff



Martin

and I can't understand why he doesn't stay in it. Mindy Carson, Victor's new pride and joy when it comes to girl crooners, gives her sponsors reason to be proud in *You're Different and Lonely Girl*. Somebody has done a very effective job in coaching this one how to make the most of what she has.

Another young woman (at least she sounds young), Toni Arden, does new and pleasant things with two old tunes for Columbia: *I Can Dream, Can't I* and *A Little Love, A Little Kiss*. Hugo Winterhalter and his orchestra provide intelligent accompaniment. Two new tunes which are going places, *Someday* and *Jealous Heart*, also are played by Winterhalter for Columbia. On the first of these Johnny Thompson, rather more virile than most baritones, sings the chorus.

VICTOR'S COUNT Basie and his orchestra drive through *Rocky Mountain Blues* and *Walking Slow Behind You*. More good jazz with a hop on it is provided by Gene Krupa and his orchestra with *Watch Out for Columbia*. The week's third version of *A Thousand Violins* was made by Dinah Shore for Columbia. Her fiddles whisper

more than they sing. On the second side is *The Story of Annie Laurie*, a sad tale. Also for Columbia Tony Pastor sings with his usual good humor *I Never See Maggie Alone* and that *Lovely Bunch of Coconuts*. Frank Sinatra sings *That Lucky Old Sun*, a fine tune and well done by the crooner, and *Could 'Ja* for Columbia. The Mod-ernaires, a vocal group with more enthusiasm and better arrangements than most of its competitors, sing *Wishing Star* and *On Accounta Because I Love You*, also for Columbia.

A record you're likely to hear a lot of is *Bluebird on Your Windowsill* and the same *Lovely Bunch of Coconuts*, as done by Freddy Martin and his orchestra for Victor. Andre Previn, a young pianist with ideas, tinkles out *Dardanella* and *The Gypsy in My Soul* for Victor. Another Victor record presents Percy Faith and his orchestra and chorus in Stan Jones' *Whirlwind* and an unfortunate thing called *My Dream Concerto*.

28 1949

EUBIE BLAKE, AT 66, IS LEARNING MUSIC

New York
So 'Those Kids' Won't Get Ahead of Him, He's Been Taking Famed Course

8-22-49
At an age when most men in his position are resting on their laurels, James Hubert Blake decided there was a lot he could learn about music.

Now, four years later, "Eubie" Blake, a composer for most of his sixty-six years, has completed a course in the Schillinger system of musical composition at the Division of General Education, New York University's adult unit. This is the method of musical analysis, developed by the late Joseph Schillinger, which guides a composer by means of mathematical formulas.

Mr. Blake, whose musical career started before the turn of the century in an old-time medicine show, has written an uncounted number of scores and songs for musical shows. In addition, he has done special work for Sophie Tucker, Gerturde Lawrence, Eddie Cantor and other stars of the American and British stage.

"To be truthful," he said, "I was forced to take up the Schillinger system. I have to keep up with what's new in the trade. I'd be afraid to let these young gids get ahead of me."

While he knew that George Gershwin had studied, and used, the system in his work, "Eubie" wasn't sure that making music with mathematics would work.

"You don't trust the numbers at first," he laughed.

Since then he has become one of Schillinger's most enthusiastic supporters. "Eubie" now feels that it is the greatest system he has seen, with "unlimited" possibilities for new musical compositions.

Mr. Blake's biggest success came in the early twenties. He and Noble Sissle wrote music and words for "Shuffle Along," the first all-Negro musical to play on Broadway. The show stayed for five years and then went to the vaudeville circuit.

Present plans call for a reappearance of "Shuffle Along," perhaps this fall. Mr. Blake is currently writing several new songs for the show. After that, he will devote his energies to instrumental and semi-classical music.

"I'm tired of fighting Broadway," he said, "but I will continue to write music as long as I can hold a pen."

ENDS N. Y. U. COURSE
my 2 min 4-22-49



Eubie Blake

James H. Blake

He's Keeping Musical Pace



Sixty-six-year-old, Baltimore-born Eubie Blake, composer of many song hits, who has just completed a music course at New York University, just "to keep the youngsters from getting ahead of him." He has written special music for such stars as Sophie Tucker, Gertrude Lawrence and Eddie Cantor, as well as for the American and British stage.

Honor Composer Of 'Back To Old Virginny'

Saturday, October 22, was the 95th anniversary of the birthday of one of America's most prolific and yet, least known composers. James A. Bland was born in Flushing, Queens, Borough, Long, Island, on October 22, 1854, and died in poverty in Philadelphia, May 5, 1911. He composed some 800 songs of which 53 are listed in the Congressional Library. The most famous of his compositions are "Carry Me Back to Old Virginny," the state song of the Commonwealth of Virginia, "O, Dem Golden Slippers" and "In the Evening By the Moonlight."

The Etude, music magazine, of October, 1946, carries an interesting two-page illustrated account of Bland's life and the dedication of the Bland monument erected by the Lions Club of Virginia, in the Merion, Pa., cemetery.

Governor William M. Tuck of the Old Dominion State, delivered the dedicatory address.

His lovely nostalgic ballads have been sung far and wide by minstrels, barber shop quartets and school and college choruses.

The Negro Actors' Guild is planning, in the near future, to sponsor an appropriate public observance of Bland's contribution to American folk music.

BURLEIGH'S BIER SEEN BY MANY

Endless lines of mourners moved slowly past the bier bearing the mortal remains of Harry T. Burleigh, internationally known composer-soloist, lying in state at St. George's Church, Stuyvesant Square, Tuesday through Thursday this week.

Among those viewing the remains of the scholarly preserver of Negro spirituals who died at the age of 82 years at a Stamford, Conn. convalescent home Monday were generations of families who thrilled to Mr. Burleigh's flawless baritone during his 52 years as soloist at St. George's. There were countless instrumentalists and singers who played and sang many of the hundreds of Burleigh compositions and arrangements.

The slowly-winding line of mourners included persons to whom the name of Harry T. Burleigh represented the apex of Negro musical attainments, for Mr. Burleigh was the undisputed "dean" of composers and arrangers of Negro spirituals and chorales.

From the humble beginning as son of poor parents in Erie, Pa., Mr. Burleigh came "up through the ranks" as newsboy, street lamp lighter and lake boat deck steward. He began his singing career in Erie, and before he retired in 1946, had sung "The Palms" on 52 consecutive Palm Sundays at St. George's.

He sang before royalty, and is said to have inspired—by his singing—Dvorak's "New World Symphony." Those who heard him in "command performances" include the late President Theodore Roosevelt, the Archbishop of Canterbury, the late Ignace Jan Paderewski and the late King George VII.

His best known compositions are "Little Mother of Mine" and "Just You." His arrangement of "Deep

River" is considered by one critic "the embodiment of musical genius."

Funeral services were held at St. George's chapel on Thursday night at 8:30. His son, Alston, also a noted composer and sole survivor, was chief mourner.

Harry T. Burleigh

Harry T. Burleigh, singer, composer and arranger of spirituals, died Monday at the age of 82. He retired from the choir of the St. George's Protestant Episcopal Church in 1946, after serving 52 consecutive years as baritone soloist. A New York Herald Tribune writer says of him:

"Mr. Burleigh's life was one continuing flow of music; creative, imaginative, and almost always touched with the beauty and emotional power of the Negro spirituals. Music helped to design for Mr. Burleigh personally an existence that knew a full share of fulfillment. But the music that he made as a composer and singer was even more important in what it did for others."

Mr. Burleigh was the arranger of at least fifty Negro spirituals. One of these was "Deep River", which he made famous. He wrote more than 100 songs, the most famous being "Little Mother of Mine." Burleigh was one of the most respected and venerated church singers in New York City. He gave invaluable service in the work to preserve the Negro spirituals. Not only was he a pioneer on the concert stage, but he was the first to set down on paper the Negro folk songs, which until then, had been handed down orally.

He could sing in English, Hebrew, Latin, French, German, Italian. He arranged, to mention a few, the following spirituals: "Nobody Knows The Trouble I've Seen," "Couldn't Hear Nobody Pray," "Let Us Cheer The Weary Traveler," "Were You There," and "Everytime I Feel the Spirit."

Young people preparing for a life of service now always can find many fruitful examples to emulate in Mr. Burleigh's life. He was born of humble parents in Erie, Pa. He always sang; he sang while he helped his mother at home, or as he polished desks in a school where his mother was the janitor. He sold newspapers, was an elevator operator, a pantryman on a lake steamer, and a wine boy at the Grand Union Hotel, at Saratoga, N. Y. where he sang for the late Victor Herbert.

On each Palm Sunday for 52 years, from 1894 until he retired in 1946, Mr. Burleigh sang "The Palms", by Faure at the morning and vesper services at St. George's Church.

This tribute could be extended to excessive lengths. But the Negro public and the white public knew him well and appreciated his great works. This recital is intended as an inspiration for youth.

Writer Says Burleigh Will Be Remembered Through The Ages

NEW YORK—(ANP)—Harry T. Burleigh will be remembered as the "Frogs" was on tour and they presented Mr. Burleigh at the old auditorium on Carey Street. It was a gala affair as you might well imagine. The big, barn-like place was jam-packed and, of course, there were whites in the audience

when I was a shaver down in Richmond. Some theatrical group called the "Frogs" was on tour and they presented Mr. Burleigh at the old auditorium on Carey Street. It was a gala affair as you might well imagine. The big, barn-like place was jam-packed and, of course, there were whites in the audience

to hear the noted colored baritone.

Know what? Harry brought the house down singing the "Toreador Song" from Carmen; "Two Grenadiers" and "Danny Deever." Man alive, it was first time I had ever heard those last two songs, but they were given the masterful Burleigh touch. As an encore, Mr. Burleigh sang a cute little thing, "Why Adam Sinned." Never heard it since, but as I recall it, Adam never had no mammy, to take him on her knee." Well, that has been so long ago, I don't even remember when it was, but I do know it was an event that stirred Richmond as nothing else had done, not even the concerts of the famous "Wednesday club."

My other recollection of the great artist is not so laudatory, I am afraid. It concerns Marion Anderson's appearance in Harlem for a group called the "Young Men's club."

Marian had just started her sensational climb when this group—some of whom were working with George Harris' old New York News—brought Marian to Harlem to sing at Rev. Cullen's Salem church.

I believe they were to pay her three hundred bucks for the concert. But the chaps were unable to raise all the dough in front and offered Marian what they had and a promise to pay the balance.

Miss Anderson sat it out in an ante-room of the church waiting for the contracted sum—three hundred dollars. I don't know how much the fellows had in hand, but it wasn't three hundred.

After a couple of hours when it was evident that the crowd would not bring that much at the door and the young men didn't have the cash, Marian left the church and those who had paid for tickets were given refunds. It was said that Mr. Burleigh advised Miss Anderson not to sing until she got all of the contracted money.

One thing for certain was that Mr. Burleigh came out of the church behind Miss Anderson.

But Harry Burleigh's name will live in music as long as people sing. His music knew no racial influence, although some of his strongest and best known compositions are protests.

His long service at St. George's Episcopal church here has been seldom equalled and never excelled.

Harry Burleigh's claim to fame cannot be erased and he takes his place among the world's great names in music.

Harry Thacker Burleigh

From New York Herald-Tribune

WHEN he retired three years ago as baritone soloist of St. George's Protestant Episcopal Church in Stuyvesant Square, Harry T. Burleigh, at the age of seventy-nine, had been at St. George's for fifty-two years as a much-loved, well-known master in an art that has never known racial barriers. Mr. Burleigh always said that he could never remember when he first started to sing. He sang when he was a twelve-year-old boy lighting oil lamps in the streets of Erie, Pa. He sang when he extinguished the same lamps at dawn. And it was a timid, singing boy with a magnificent natural voice that he came to New York and won a scholarship in the National Conservatory of Music.

Working as a handy man, he studied there for four years, during a period when Antonin Dvorak was the conservatory's famous director. A delighted Dvorak listened for hours to the singing of spirituals by the gifted Negro boy who took his part, liked to listen to the thrushes that sang in the composer's home. In 1894, chosen out of sixty applicants for a choir vacancy at St. George's, Mr. Burleigh soon became known as one of the great city's greatest church singers. Often his resonant voice, rich with beauty and feeling, won him a congregation's wet eyes and newspaper stories the Monday after.

The native, emotional power of the Negro spiritual came to its own and best in Mr. Burleigh's throat. "Spirituals," he said, "belong to the sanctuary where they originated." And it was a lifelong grievance to him that what he called "the spontaneous religious experience of a people" should become the material of a vaudeville or minstrel stage. Beginning in 1903 there was an annual spring service of spirituals at St. George's. And police reserves were sometimes needed to handle the crowds.

The son of a janitress, the grandson of a Maryland slave, Mr. Burleigh in his youth had known the sting of racial prejudice, but he kept no bitterness. His warm, instinctive humanity, reflected in his voice, brought him friends of every class, race and creed. His long life was as happy and triumphant as the spirituals he loved to sing. One of them his friends will remember now was "Swing Low, Sweet Chariot."

Millionaires, Plain People Mourn At Burleigh's Rites

By JAMES L. HICKS

NEW YORK—(NPA)—The millionaires of Wall Street mourned with the plain people of Harlem here last Thursday night while New York City paid its last respects to 82-year-old Harry T. Burleigh, master of the Negro spiritual, as he made his final journey across the "Deep River" of which he loved to sing.

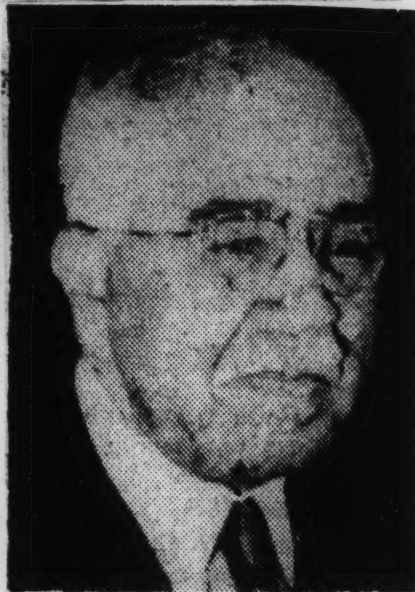
Favorite soloist of the late millionaire J. P. Morgan and favorite composer of the man in the streets, Burleigh, who for 52 years served as soloist at the famed St. George Episcopal Church on Stuyvesant Square, died in a private hospital in Stamford, Conn., Sept. 12. Two thousand people crowded St. George's to attend his funeral services last Thursday night.

CALLED GREAT MAN

In a solemn Episcopal rite held against a background of two choirs with more than 100 voices singing the songs he had composed and arranged, Burleigh was pictured by St. George's rector emeritus, Karo Reiland, as "a great man, a great artist and a great friend who has gone out from among us."

The Rev. Reiland told the mixed audience of about 1200 whites and 800 colored people that he was one of four rectors under whom Burleigh had served in his 52 years with the church and that the noted composer had served under him for 24 years.

During that time he said, Burleigh displayed a "peculiar genius" which endeared him to everyone he met. As proof of this endearment, he said Burleigh was requested to sing at least one song at the funeral of every person who died at



HARRY T. BURLEIGH

the church in the 24 years Rev. Mr. Reiland was its rector. One such person was the late J. P. Morgan.

LOVE OF WORK

Commenting on Mr. Burleigh's love and devotion to spirituals, Rev. Mr. Reiland said it was a devotion born of artistry which never lent itself to ridicule. He admired Mr. Burleigh for the humor and wit for which he was well known but said no one should ever attempt to ridicule the peculiarities of a race and Mr. Burleigh was sensitive that none of his spirituals did this to Colored people.

In fact, Rev. Mr. Reiland said, if all the people of the world today would take the attitude toward racial relations that Mr. Burleigh held there would be little strife among racial groups today. In speaking of Mr. Burleigh's unusual talents, Rev. Mr. Reiland told of how he had sat in Stuyvesant Park with the great Russian Composer, Dvorak, and had taken dictation from Dvorak for the music to the work "New World Symphony" said to be based on the spirituals of Colored people in this country.

ARTISTS PAY TRIBUTE

In fitting tribute to Mr. Burleigh's artistry the musical portion of his final rites saw him surrounded by talented colored singers, many of whom he had helped in their careers. Helen Phillips promising vocalist, Carol Brice, a personal friend of Mr. Burleigh and one in whose career he was very much interested, both sang arrangements by him.

Miss Phillips sang "I Know the Lord Laid His Hands on Me." Miss Brice sang "Swing Low Sweet Chariot."

Ernest McChesney sang "I Hope My Mother Will be There" Then as the huge audience knelt in prayer the auditorium of the huge church was filled with the ringing notes of both choirs singing "Deep River", an original composition of Mr. Burleigh's and one of his famous ones.

At this point snowy white handkerchiefs appeared all through the audience as the rich and the poor fought back the tears which accompanied the memory of the man they all loved.

Journal and Guide
Sat-9-24-49
Norfolk, Va.

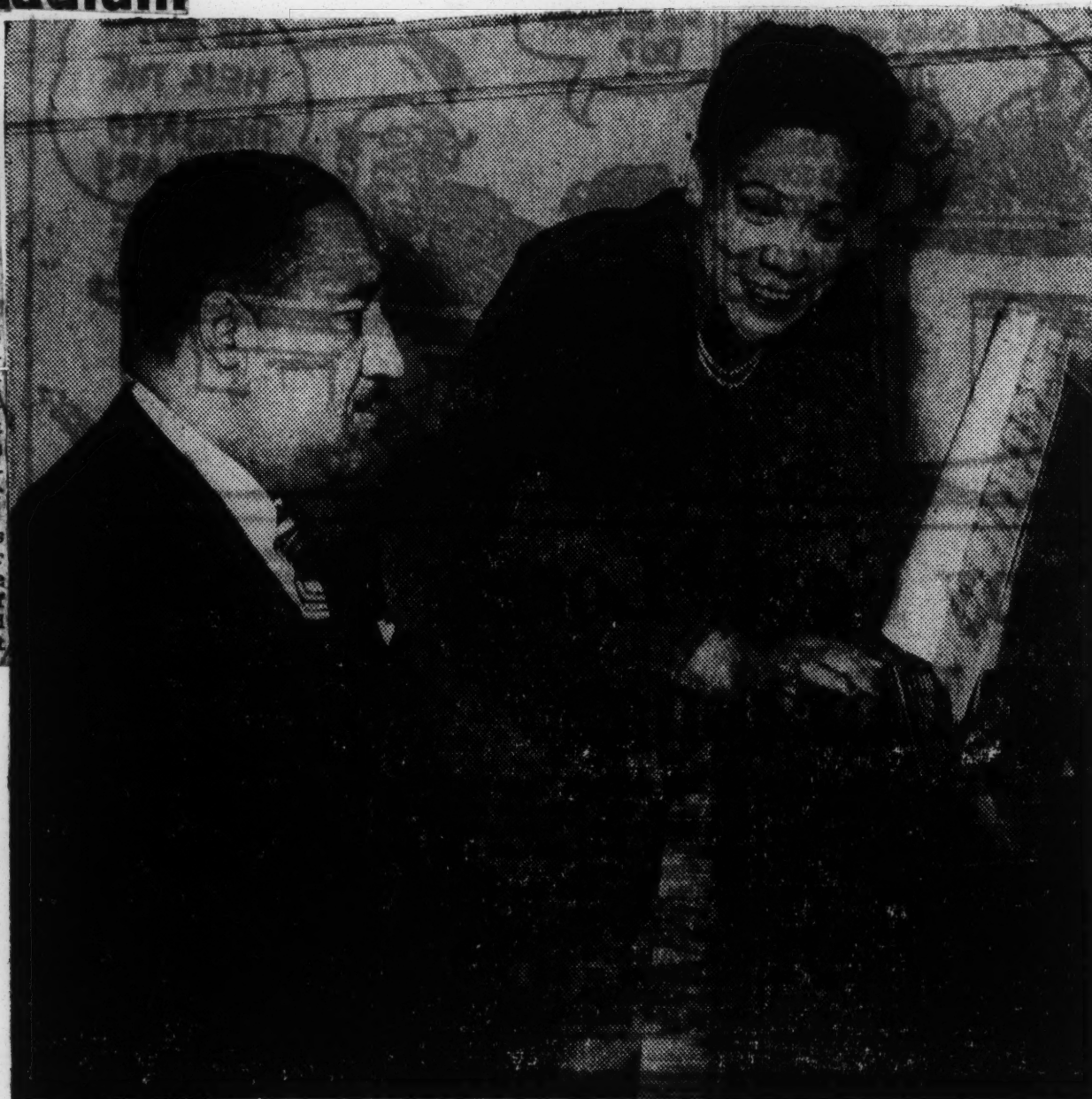
Ellabelle Davis in Lewisohn Stadium

See 7-30-49

NEW YORK—Ellabelle Davis, internationally famous star of concert and opera will make her first appearance at the Lewisohn Stadium Monday *28* under the baton of Efrem Kurtz, singing the arias "Ritorna Vincer" from Aida and "Casta Diva" from Norma. Negro spirituals are also included in her debut performance. *7-30-49*

Back from her second European tour since the war, Miss Davis has been heard with the leading symphonies of the Continent. Following her Stadium concert, she is scheduled for an orchestral concert at the Hollywood Bowl in Los Angeles under the direction of Eugene Ormandy, donating her services for the benefit of the NAACP.

Next season the artist commences the biggest American tour of her career, with engagements with the leading symphony orchestras of capital cities, after which her third return tour of Europe and Great Britain begins.



Ellabelle Davis
FAMOUS CONCERT SOPRANO, Ellabelle Davis, and composer, *John Work*, rehearse one of latter's compositions, "Soliloquy," prior to appearance Oct.

13, of Miss Davis on Fisk University Concert Series at university ~~and~~ chapel. Series annually brings to Nashville ~~and~~ outstanding talent in fields of music and drama.

Dawson Directs Combined Choirs Baltimore, Md. Combined Chorus of Set 5-25-49 500 Elicits Praise

SCHENECTADY, N.Y.—Mount Pleasant High School Auditorium was packed to the rafters Sunday, May 1, for the music festival by the city's combined high school choirs. Nott Terrace High School and Mount Pleasant High School choirs each gave five numbers. Another five numbers was given by the all-city Junior High School choir.

The featured numbers were six pieces done by all of the high school choirs of the city, numbering 500, and under the direction of William Dawson, head of the department of music at Tuskegee Institute. Dr. Dawson came to Schenectady five days ahead of time for the festival and spent some time in each of the high schools. The numbers rendered, under Dr. Dawson, included the following:

"Jesus, Joy of My Endeavor," Bach; "He Shall Come Down Like Rain," Buck; "A Cradle Song," Carpenter; "There's a Lit'l' Wheel a-turning," arranged by Dawson; "Listen to the Lambs," Dett, and "Ev'ry Time I Feel the Spirit," arranged by Dawson.

Program of 21 Numbers

All told, the entire program consisted of 21 numbers done by the choirs. The program lasted from 4 to 6 p.m.

The audience was so pleased with the work of the guest conductor, Dr. Dawson, that they required him to give three encores and they were still applauding him when the curtain was finally pulled down.

School officials were loud in their praise of Dr. Dawson's work. They did not understand how he could get the kids to sing with such splendor. On the first number Dr. Dawson directed, entitled "Jesus, Joy of My Endeavor," by Bach, soloist was Ernest W. Summs, oboist, of the Boston Conservatory of Music, who came down to Schenectady especially for this affair.

'Deep River Boys' Triumph In Canada

TORONTO, Ont. — Returning to Toronto's exclusive Club McMan for another try at the attendance record they broke last year, the popular Deep River Boys made their second trip to Canada a triumphant one, bidding fair to smash their own box office mark.

Coming to the Norman after four smash weeks in New York, the "Deeps" are getting a terrific lift during their Canadian run from the popularity of their latest waxing, "Recess In Heaven," running way past 250,000 copies at the last accounting. Just before crossing the border the singing group made two new sides they expected to do even better. The two, to be released next week, are "Wrapped Up In A Dream" and "Don't Ask Me Why."

28 1949

R. Nathaniel Dett

Brother of Famed Composer Retires From Post Office Job

NIAGARA FALLS, N.Y. — After serving in the Main Post Office here for 42 years, Samuel W. Dett was retired last week until two months ago, he had been the only colored person employed in the post office.

Commenting on his retirement, Mr. Dett, who is a brother of the late R. Nathaniel Dett, internationally famous composer, said that he has been active all of his life and that he wants another job, where the job is important.

Thomas Gray, the postmaster, declared that Dett is a good employee and a fine fellow and that he is still in fine physical and mental condition.

"It has been a real pleasure to work with him," Gray added as he explained that another colored person had been hired by the post office as a mail carrier in July of this year.

Native of Ontario

A native of Niagara Falls, Ont., Dett came here while still in his teens and worked in various banks and hotels around the city. He joined the post office staff as a substitute clerk Aug. 10, 1907. About a year later, he was promoted to clerk. He was made a special clerk, Jan. 1, 1938.

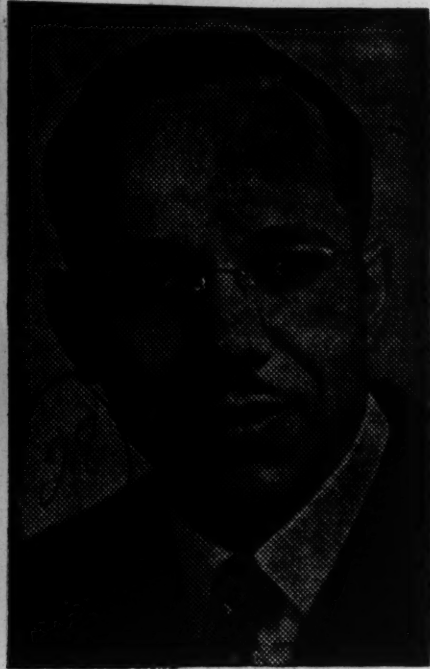
During his career he was switchboard operator giving out information to the public about postal rates.

As a tribute to Mr. Dett, members of the post office department are planning to stage a party in his honor.

28 1949

ENTHUSIASM: The Dram-Mu Opera Company, an all-Negro group which has been presenting opera in Philadelphia for the last four years, will open its fifth season on Oct. 24 presenting an English version of Offenbach's "Tales of Hoffmann" at the Academy of Music. The group, which was organized by Raymond L. Smith, a postal clerk, includes music students, tailors, elevator operators, calls for seven singers, with a five-piece ensemble consisting of a flute, clarinet, saxophone, violin and 'cello. The work is long enough for a full evening's entertainment. At present its text is in French, but it will be translated into English for the Juilliard performance, which will have Frederic Cohen in charge of the staging.

Dram-Mu Opera Company- (All Negro Group)



WILLIAM PATRICK FOSTER

A modest, unassuming young man, William Patrick Foster can look back on his brief period of years with considerable satisfaction for they have been busy years crowned with many achievements in the musical world. As student director of band and orchestra at Summer High School, Mr. Foster showed great promise. Since then he has served successfully as director of music at Lincoln High School in Springfield, Missouri; head of the music department at Fort Valley State College, Fort Valley, Georgia; director of band and orchestra at Tuskegee Institute, Tuskegee, Alabama; and director of bands and radio production at Florida A. and M. College, Tallahassee, Florida.

After graduating from Summer High School in Kansas City, Missouri, Mr. Foster was granted the Bachelor of Music Education Degree at the University of Kansas. He has done graduate work at both the University of Kansas and Wayne University. Periodically he has studied with several of the country's leading artist-teachers and conductors. His major fields of concentration have been conducting, arranging, radio production and directing, and musicology. He is the author of A Manual Instrumental Ensemble and Band Arranging.

While he was head of the music

department at Fort Valley State College, Mr. Foster, as conductor of the college choir, directed the Annual Folk Festival which in 1944 received considerable publicity. As director of a weekly radio broadcast over Station WMAZ in Macon, Georgia, Mr. Foster's program was the recipient of the Alfred I. Dupont Radio Award. Since his coming to Florida A. and M. College, Mr. Foster has been the recipient of several citations and honors, one of which has been his being selected as "Teacher of the Month" by the staff of the student publication The Famcean.

Mr. Foster is affiliated with many national music organizations, among which are The National Association of College Band Directors, the National Conference of Music Educators, the National Composers Clinic, the National Education Association, and the Florida State Association of Band Directors. He is a member of Alpha Phi Alpha Fraternity and the Masonic Lodge.

Singer Started as Choir Boy In Pastorates of His Father



MORRIS WARMAN

SONGS AND ARIAS—Laurence Watson

Laurence Watson Later Studied in Mid-West and East; Is Now With Detroit Civic Light Opera

Man 3-7-49
Laurence Watson, operatic tenor who sang during the afternoon session of the Forum for High Schools last Saturday, has been singing since an early age, when he was heard as a member of choir in the pastorates of his father, a Methodist minister.

New York 2-21-49
Mr. Watson studied at Capital University in Columbus, Ohio, and continued his musical education with private teachers in Columbus, New York and Detroit. He is now in his sixth season as an artist with the Detroit Civic Light Opera. He has been heard in concert and oratorio in Washington, St. Louis, Columbus, Little Rock and other cities in the East and Mid-West.

He won first place in the Belle Isle Auditions at Detroit in 1944, and in 1947 he appeared as soloist at Detroit Symphony Summer

Concerts. He is a member of the board of directors of the National Association of Negro Musicians, Inc., and appeared as soloist at the association's convention in 1945.

Man 3-24-49
Mr. Watson's Forum concert was composed of "Sound an Alarm (Judas Maccabeus)" and "Would You Gain the Tender Creature," both by Handel; "Move Mourner," by Ridout, and "Onaway, Awake, Beloved (Hiawatha's Wedding Feast)" by Coleridge-Taylor.

His accompanist at the piano was George Reeves.

The Music Box

Stern Plays A Brahms



Clifford Kemp rehearses the American International Singers for their program at Town Hall on Wednesday evening.

Work Today

Man 2-13-49
LOOK at the fine music this week: Isaac Stern in the Brahms concerto this afternoon, with the National Symphony playing Milhaud's Suite Provencale also; a fine program at Sisters' College on Catholic University's campus; the Bales' list tonight at the National Gallery, and Mary Alyce Bennett's amazing program Tuesday evening in the Institute of Contemporary

Arts. *Man 2-13-49*
Wednesday night brings Howard Hanson in a fresh program



TAI CHIN SHIM SPENCER

with the National Symphony. The following day many of Hanson's Washington alumni (from Eastman School) will fete their former master at a luncheon at the United Nations Club.

Daniel Guillet, violinist of the quartet which bears his name, plays at Howard University Thursday, which is also the night Alexandria opens its new community concerts with Bidu Sayao.

And look at the brilliant array set up for the Friday Morning Music Club this week.

Kenneth Spencer, American basso, is slated for Lincoln Con-

gregation Church Saturday night, before sailing for Nice, France, where he will sing in the International Music Festival on February 26. *Man 2-13-49*
And American University presents, on their first American tour, a Korean ballet troupe, featuring Tai Chin Shim, Friday evening in Clendenen Gymnasium.

Lillian Cannon Is Dynamo Of Symphony

Founds Women's Committee To Aid
Orchestra And Aids So Well, She
Finds Herself President Of Board

By LILLIAN SCOTT

"MAC", a shaggy-haired Scottie in New York City, has welcomed the New Year with relief. Perhaps it will bring to his mistress, Mrs. George Cannon, a breathing spell and to him some of the frolics they used to have together before she became the petite dynamo of the Cosmopolitan Symphony.

Lillian Cannon, wife of Dr. George Cannon, didn't disillusion "Mac," but she sees her future as full of music as it was during the closing days of 1948 as she worked day and night to make the symphony second Town Hall concert, under the direction of young Everett Lee, a success.

It all began on a bright September day in 1947 when Lillian Cannon formed the Women's Committee to aid the Orchestra. It reached its climax when the Symphony created its board of directors and agreed with the Woman's Committee that Mrs. Cannon was too good to be true—and snapped her up for its president, too.

Call Upon 30 Women
Always interested in music, Mrs. Cannon's attention was caught and anchored by the problem of maintaining an interracial symphony in a town where even long established musical groups were dipping into red ink. Keenly aware of the difficulties but intent on keeping alive an outstanding aggregation of talented young musicians of all races, Lillian Cannon called to gether about 30 women. She convinced them that together they could raise enough money to support the Orchestra and to present it favorably for critical attention.

The group grew in the year until at present there are about 50 members. Within the space of nine short months, the Woman's Committee had grown enough to sponsor the first Town Hall concert, last May. Their first hurdle was cleared—the city's music critics raved in superlatives which fell like music on the ears of the Committee and Mrs. Cannon.

No 50 women (or men) ever become a strong, cohesive unit without leadership. Mrs. Cannon provided that vital ingredient to the symphonic backers—now cajoling, now urging, suggesting, asking

ney, Miss Theima Langhorne, Mrs. Beatrice R. Lincoln, Miss Anna McLean, Mrs. Louise Morris, Mrs. John E. Moseley, Miss Muriel Rahn, Mrs. Frieda Randolph, Mrs. Margaret Reid, Mrs. Harold Schulbaum, Miss Lillian Scott, Mrs. Douglas Speaks, Mrs. Vertner Tandy, Sr., Mrs. Edward Taylor, Mrs. Ludlow Werner, Mrs. Samuel Weissstein, Mrs. Lawrence Winters, Miss Mabel Williams, Mrs. Joseph Wooton, Dr. Barbara Wright, Mrs. Herbert Wright, Dr. Jane Wright, Mrs. Louis T. Wright, Mrs. Joseph Zallo.

She and her 50 volunteer assistants have discovered all the back-breaking legalities of incorporation, organization and raising funds. She has been tirelessly helped by Mrs. Matthew Boulte, the Woman's Committee vice-chairman, Mrs. Lillian Lawrence, treasurer, and Mrs. Cornelius McDougald, secretary.

They have never shirked the impossible—and Lillian Cannon, their black haired, smartly dressed chief symbolizes them. She has won over a woman's committee, a board of directors; now she seeks to win over the public to the symphony—a dream of music and men with no thought of race.

Negroes Object to Missouri Waltz

ST. LOUIS—Despite protests of Negro leaders, the state house voted "Missouri Waltz" the state song last week. Objecting to the song were three Negro representatives, Walter Victor Lay, St. Louis, and William A. Cole and James McNeely, Neal of Kansas City.

They denounced the song because of its lyrics which includes such words as "manny," "darkies," and "pickaninny."

The Lincoln university band and choir refused an invitation to play and sing the song to the house. Dr. O. Anderson Fuller, director of Lincoln's music department branded the lyrics as "thoroughly repulsive to the Negroes and to fair thinking members of other races."

Rep. Neal said he liked the melody of the song, but suggested that the words should be amended to baby for pickaninny, old folks for darkies and mother for mammy.

The bill is sponsored by Rep. Floyd L. Snyder of President Truman's home town, Independence. Rep. Lay objected to Snyder's bill: "As a member of a minority group, I cannot condone the thought of adopting something that throws epithets at my group. Put yourself in the position of this minority group which is cheapened by the words of the song."

Anne De Ramus Delights Music Critics Here

Anne de Ramus, pianist, made a debut that can only be described as sensational when she appeared as the third artist on the Clark College All Star Concert Series Sunday Evening Cultural Hour, Sunday, January 16, 1949 in Duvall Auditorium.

In a program of works by Mozart, Chopin, Liszt, Faure, Ravel, and Albeniz, Miss de Ramus exhibited every virtue of pianism—brilliance, interpretative style, and artistic insight.

Her recital was one of the finest heard in Atlanta in many years.

Roena Savage Booked In Four States

ST. LOUIS—Roena Savage, lyric soprano, will begin her concert tour in La Crosse, Wis., Feb. 17. The tour which continues into spring will present her to colleges, universities and high schools in Wisconsin, Alabama, Georgia and Washington, D. C.

George Pierson Jr., of Chicago will accompany Miss Savage on tour.

FOREIGN STUDENTS LEARN CREOLE LIFE

New Orleans Teacher Sings
Folk Songs, Street Cries
in Original Dialect

A bit of American life and culture was portrayed in a Columbia University classroom yesterday by Miss Irma Henry, music teacher from New Orleans. Before fourteen foreign students, anxious to enlarge their grasp of English and American habits, she sang Creole songs and street cries.

The class, conducted by William Cullen Bryant Jr., a collateral descendant of the poet and English instructor in the university's School of General Studies, seemed a far cry from the traditional little

red schoolhouse concerned with the three R's. Warm applause—no heard every day in classrooms—followed each performance of Miss Henry when she played and sang.

Before performing, Miss Henry spoke briefly of the history of the Creole "patois or dialect," saying that it had developed in the early days of Negro slavery. Slaves taken from different African tribes could neither speak to one another nor their masters, she explained. The dialect had emerged through the need for communications.

Miss Henry is in the Juilliard School of Music, where she also works part-time in the school library. She first read each song and street cry three times—in French, Creole and English. For the several street cries that in the past were the characteristic chants of peddlers of charcoal, watermelon and fresh sea food, she acted out the walk, gestures and tonal quality.

A handkerchief on her head, Miss Henry explained, was necessary, since Creole women, during the days of slavery, had been compelled to wear them as a distinguishing mark. They were reputed, she said, to have learned to wear the kerchiefs so attractively that their appearance was enhanced.

Miss Henry wrote her Master of Science thesis on Creole folk music and is now gathering more songs and cries preparatory to writing a book.

Roane in Pro Concert Debut

NEW YORK (NNPA) — Frank Roane, 34-year-old Richmond, Va., school teacher, who won the second annual concert award of the American Theatre Wing Professional Training program, made his debut concert at Times Hall on Sunday, which is the first prize award in the contest, won by Roane in a two months competition against 79 professional artists whose careers had been interrupted during the war.

Roane, a former Navy man before the war had parts in "The Hot Mikado" and "John Henry." He presented a program including concert arias, lieder, modern French and Russian songs and several spirituals.

Helmut Bearwald, a member of the music faculty of the Theatre Wing, who has been coaching Roane served as accompanist in Sunday's concert.

Roane's singing has been so promising that he has already been signed by Walter Preston, one of the judges in the contest, and has been given a part in the production of "Mooncalf," which will be produced next fall.

Miami union on the other. Warned by Telegrams
The trio was not used after a telegram from the local union sent Hodges read: "You have permission to use members of Local 568 only. Govern yourself accordingly." Hodges read the telegram to the crowd at the concert to explain why the trio had been cancelled out.

Tan Be-Boppers Jam at Miami Fla. Club While Jim Crow Union Kicks Up Ruckus

MIAMI, Fla. — Colored musicians got a break here last week after friction had developed between the promoter of a jazz con-

New Names Hit Horizon In 1948

But Old Ones Kept Up The Pace

NEW YORK — With the year 1948 just about ready to pass into history and give way to 1949, a review of the progress made by some of our old and new stars in the world of music during the past twelve months would seem to be in order.

What looms upon the musical horizon for 1949? It's a cinch that a year from now we'll be writing the praises of many new stars, just as we're now hailing a number of stars, who were either unknown or just starting to make their presence known as we entered 1948.

Perhaps the biggest success stories of the year were those of Sarah Vaughan and Illinois Jacquet, who skyrocketed to the very top heights of nationwide popularity. Not to be overlooked, also, was the sensational rise of a vocal group known as the "Orioles," who came out of nowhere to take the play away from the long established vocal units. Although 1948 was a bad year for most big name bands, a young piano playing maestro named Buddy Johnson came into his own as a big name leader, while another pianist, the venerable and incomparable Count Basie, enjoyed one of the most successful years of his career.

At the turn of the last year, Sarah Vaughan was just coming into her own as a "name" singer. She had been picked for stardom in several music trade paper polls, but still hadn't come into the "big money" brackets. It was a different story 12 months later. During the past year, Miss Vaughan has definitely achieved stardom. She was headlined in engagements at such theaters as the Strand on Broadway and the Chicago Theater in the Windy City's downtown Loop. She broke records in such niteries as the Chanticleer in Baltimore, the Forest Park Hotel in St. Louis, the Copa Club in Pittsburgh, the Bowery in Detroit, and the Blue Note in Chicago. She's presently climaxing a brilliant year in a record-breaking engagement at the new Clique Club on Broadway.

Miss Vaughan hit the top with a series of sock recordings and the all-out support of the nation's disc-jockeys, climaxed by her smash hit disc of "It's Magic," a song that hit the top of the "Hit Parade" through Sarah's rendition. She also set new attendance marks in the nation's concert halls, stage of the Strand Theater on both on her own and co-starred

with the mighty Illinois Jacquet and once again has won every poll as the nation's No. 1 female vocalist.

The big noise in the jazz world was that created by Jacquet, who's the pastwon renown as the "Dynamo Of The Saxophone." Jacquet, who was a mere sideman with Count Basie's orchestra just two years ago, put showmanship into jazz to become the hottest box office attraction in the band business with his high-flying Sextette. The mighty mite of the saxophone's concert at New York's Carnegie Hall broke all existing attendance records, and his concerts in such cities as Boston, Detroit, Philadelphia and Pittsburgh caused such box office stampedes that it was necessary to call out police riot squads to control the crowds.

Jacquet brought jazz to Broadway in his engagement at the Roxy Theater, and chalked up attendance marks at the Chicago Theater, the Paradise in Detroit, the Howard in Washington, and the Apollo in Harlem. The sales of his RCA Victor records hit new highs as the youthful tenorman grossed well over a half-million dollars for 1948.

Buddy Johnson, the youthful creator of "Walk 'Em Rhythm" and glorifier of the "Fine Brown Frame," was perhaps the biggest money-maker for dance promoters in the big band field. Maestro Johnson's "Fine Brown Frame" contests, which he staged on the majority of his dance dates on tours, helped make the turnstiles click a merry tune for promoters throughout the country. Buddy's tremendous rise can also be attributed to the many Decca record hits he turned out during the past year, such as "Li'l Dog," "Wonder Where Our Love Has Gone," "Serves Me Right," "You Can't Tell Who's Lovin' Who," "You Had Better Change Ways," and "I Don't Care Who Knows." Buddy also set up his own music publishing firm, the Sophisticated Music Company, and will soon announce important steps for the expansion of his publishing interests now that the recording ban has been lifted.

Among the big bands, one name that continued to stand out was that of Count Basie. Embarking upon his 13th year as a leader, the "Jump King Of Swing" scored one of the greatest triumphs of his career last summer when he played a six-week engagement on Broadway and smashed every ex-

isting attendance record as well as being held over for the longest run in the history of that Broadway presentation house.

Among the vocal groups, the big gains were those recorded by the "Orioles" and the "Deep River Boys." The "Orioles" suddenly streaked across the horizon late in the summer with a record of "It's Too Soon To Know" on the Naturn label, which is currently nearing the million mark in sales. Until the release of that disc, the "Orioles" were just an obscure group of singers in Baltimore. They now command in the neighborhood of \$2500 a week for theater and niterly engagements. The "Deep River Boys," who have been around for a number of years, hit the top heights with their RCA Victor platter of "Recess In Heaven" which is currently one of the nation's hottest jukebox hits.

Southernaires Break Florida Hotel Barrier
Pittsburgh, Pa. — William Edmonson, bass singer with the Southernaires quartet, told The Courier this week "response was tremendous" when his group broke a precedent and became the first Negro group to sing at the Hollywood Beach Hotel, Hollywood, Fla., Feb. 20, 1949.

Race Musicians Attend Annual Music Meet
CHICAGO (AP) — Approximately five Negro musicians were among the 5,000 persons attending the annual convention of the Music Teachers National Association and the National Association of Schools of Music, held in conjunction with other musical organizations at Hotel Stevens here Thursday.

The National Association of Schools of music is the accrediting body for departments and schools of music of universities, colleges and conservatories.

NEGRO REPRESENTATIVES

Among the Negro representatives were Dean Warren Lawson, Howard University; Dr. Oscar A. Fuller, Lincoln University, Jefferson City, Mo., and legislative representative of the music school association for the state of Missouri; E. A. Wilkinson, faculty member, Howard University, Mrs. Ruth Allen Foushee, music teacher, Fuller school, Chicago and Miss Etta Moten, con-

cert artist, Chicago.

Dr. Fuller is the first Negro to become a member of the association, and his duties as legislative representative have to do with legislative measures affecting the organization and schools within Missouri.

The Music Teachers National association embraces all of the various types of music instruction in public schools, colleges and universities. Other musical organizations meeting at the same time, with sessions overlapping, were the American Musicological Society, American String Teachers Association, Music Library Association, National Association for Opera, and Accordion Teachers Guild.

MISS MOTEN SANG

Miss Moten was guest artist at the evening banquet of the National Association of Teachers of Singing.

Among other noted figures in the musical world were Dean Swarthout, University of Kansas, retiring NASM president; Dr. Rudolph Ganz, president, Chicago Musical College; Dr. Peter Dykema, New York; Dr. Seegar, Cultural and Latin-American music; Dr. De Young, Chicago; and Price Doyle, Murray State College, Murray, Kentucky, new president of NASM.

Negroes Won't Fight Russia, Says Robeson
PARIS, April 20. — (AP) — Paul Robeson, American Negro singer, told the Communist-inspired world peace congress today that American Negroes would never fight the Soviet Union.

American Singer Blasts Atlantic Pact, ERP At Paris 'Peace' Talks
PARIS, April 20. — (AP) — Paul Robeson, American Negro singer, told the Communist-inspired world peace congress today that American Negroes would never fight the Soviet Union.

His resonant voice injected the first fire into an otherwise monotonous opening session that heard repeated attacks on the Atlantic Pact, the U. S. atomic policy, the Marshall Plan and "Anglo-American capitalist imperialism" from a series of speakers.

Robeson brought the 2,000 delegates from 52 or more countries to their feet in cheering applause with his call for a "fight for friendship" with Russia, the "eastern democracies and a free China."

"I bring you a message from the Negro people of America that they do not want a war which would send them back into a new kind of slavery," Robeson told the Congress.

Rage 'African Invasion'

He declared President Truman's program for colonial development, coupled with what he called the invasion of Africa by former Secretary of State Edward Stettinius "and his millions," meant new slavery for Africans.

He obviously was referring to the multi-million dollar development scheme for Liberia being backed by Stettinius.

"It is unthinkable," said Robeson, that American Negroes "would go to war on behalf of those who have oppressed us for generations" against a country "which in one generation has raised our people to the full dignity of mankind."

Determined to Share

American wealth, he said, was built by millions of immigrant workers from eastern Europe and on "the backs of millions of Negroes" and "we are determined to share this wealth."

Frederic Jolio-Curie, Communisthead of the French Atomic Commission, was named president of the Congress. He opened the Congress with a call for the formation of peace committees in every country to carry out the aims of the Congress.

"We will show the war mongers that they have to reckon with us," he said.

One World Ensemble
PORTSMOUTH, Ohio — The One World Ensemble, a group of 16 singers and instrumentalists, was organized by Dick Campbell, New York concert manager, and appearing under the auspices of the Inter-Fellowship Committee of Portsmouth, the ensemble drew raves not only for their singing, but for their genuine fraternal spirit as well.

The ensemble, which is composed of a colored tenor, Japanese soprano, Scotch-Irish contralto, English basso and Jewish pianist, was quartered in the town's leading hostelry, the Hawth Hotel, and was the first group to appear during the spirit of National Brotherhood Week.

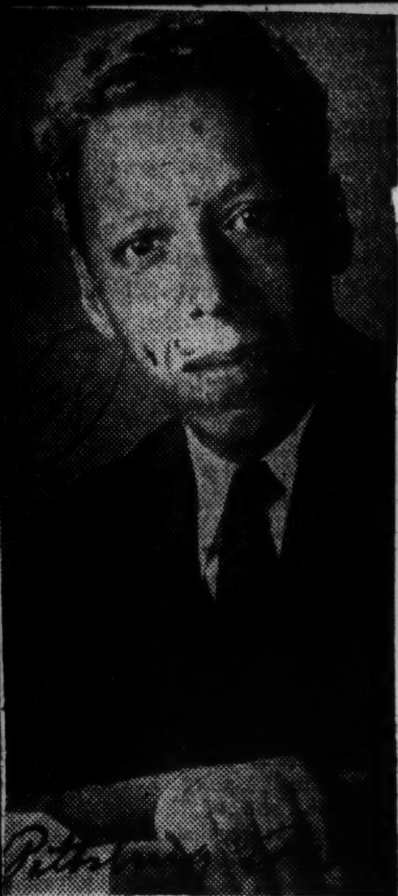
Highlight of the intriguing program which represented the finest in art, was the duet between tenor La Coste Evans, Brown and contralto, Elizabeth Dunning. Equally well received was the quartet from "Rigoletto" in which the entire group participated.

The ensemble headed East for their next engagement at New York's Hunter College on Sunday, under auspices of two interracial Greek letter organizations, Alpha Phi Alpha fraternity and Delta Sigma Theta sorority.

The professor of agronomy at the college preaching of the Elders' for four participated in the meetings of the part men's voices and 'Come on southeastern section of the Botanical Society of America which con-Sinner' eight party mixed voicescapal Society of America which con- with soprano or tenor solo. Thesevened at the University of Tennessee, Knoxville, April 14-16.

College Professor Composes Music
KANSASVILLE, Mo. — The publication of two new music compositions by Dr. H. F. Mells, director of music at Kansasville State College, has been announced by the office of the dean of faculty.

Dr. Marion R. Myles, associate



TO PERFORM — Marc D'Albergh, concert pianist, will perform at Times Hall in New York Sunday.

Democratic Ensemble Heard in Baltimore



The One World Ensemble, interracial, inter-cultural and inter-faith group, which on Sunday scored a new high in a Baltimore recital. Left to right: Napoleon Reed, tenor; Hideko Yoshino, Japanese-American soprano; Elizabeth Dunning, Scotch-Irish contralto, and Burton Cornwall, English basso. Frances Benner, pianist, is not shown. 1-22-49



Congratulations — Louis Vaughn Jones, instructor of violin at Howard University, congratulates Raymond Reeder upon receipt of his diploma from Arthur E. Smith, director of the Modern School of Music.

Modern Music School Stresses Proficiency

WASHINGTON—The Modern School of Music was founded in December, 1935 in the city of Washington, D. C., by Arthur E. Smith who at that time realized the need for a private school of music where the citizens of Washington would be able to secure proficient training in all branches of music.

Full cooperation and support from professional musicians of the city was immediately received by Mr. Smith. For several years the school was operated on a modest scale, but when the Veterans Administration introduced its vast training program for veterans of World War II, Mr. Smith immediately expanded the facilities of his school so that music instruction to veterans as well as non-veterans might be offered. Many graduate students have been successful in finding employment as professional musicians and instructors.

LATEST FACILITIES

Conveniently located in the heart of the city, the school has well-equipped buildings with all latest facilities for comfort and safety. The administration offices, classrooms and spacious recital rooms are located at 3109 Georgia Avenue, N. W. Residence hall for out-of-town students is located at 3625 Eleventh Street, N. W.

The very latest in modern equipment is found in the Modern School of Music. A large concert organ, grand harp, violins, cellos, woodwind instruments, tympani and other percussion instruments are among those owned by the school as well as the finest of pianos in the recital halls, the teachers' studios and practice rooms. Piano tuning and the repair department keep all instruments in the best of condition. 6-4-49

TELEVISION RECEIVERS

Students of music appreciation and history classes have the use of television receivers and projection machines and other record players. The library consists of all standard reference books, important

text books, documents and leading current musical periodicals.

Operating on a quarter basis, 180 hours are required for graduation from degree courses.

The Modern School of Music has been approved for the training of veterans under the GI Bill of Rights. A book store is provided in the building conducted on a co-operative basis, supplying students and teachers with books and supplies at reasonable cost.

HONOR SOCIETY

The Modern School of Music Honor Society was established for the purpose of giving recognition to those students showing outstanding ability and who are consistent in maintaining a high standard of scholastic achievement.

The Phi Psi Epsilon is an honorary musical society, of which to

become a member a student must be a sophomore in good scholastic standing. Students have the choice of being members of the concert band, the concert orchestra, the glee club or the choral society. Annual concerts are given by the concert band and the glee club.

Lectures by outstanding authorities on music and related subjects are presented at various times as well as concerts by the faculty members. All students are required to attend these concerts and lectures.

500 SCHOLARSHIP

The Arthur E. Smith Scholarship, of \$500, is awarded every two years to the student in any department who proves most worthy of such distinction. A limited number of special free scholarships are available in the harp, organ and percussion departments. Yearly awards are given, such as The Homer L. Kitt prize of \$50 and the W. Sherman Smith prize of \$25 to the outstanding senior piano student.

Bowron proposes city use of Negro musicians

Employment of Negro musicians for concerts in city parks and at special recreational programs was under consideration this week by the City Council at the request of Mayor Bowron.

In a message to the council, the Mayor asked that Negro musicians be given the same opportunity to perform under city sponsorship as white performers. For several years the city has been presenting park concerts in cooperation with Local 47 of the American Federation of Musicians, which excludes Negroes. The Negro musicians are under the jurisdiction of Local 767.

Mayor Bowron suggested that assignment of the Negro bands and "combos" be determined by J. Arthur Lewis, coordinator for the city's Bureau of Music. Lewis

is a member of the Delta Mothers and Mary Broyles last Sunday afternoon. In a comprehensive program: welfare, scholarship, emergency, hospital, a donation was voted for the of The Girl Friends, a club of which would reveal nothing of its philanthropic group, all friends as the title indicates, worthwhile organization in the community square dance, proceeds from which will be West View hospital.

are: Mrs. Griffin, Mrs. Dave Cunningham, the Bureau of Music, the Recreation and Parks Department, Alvin Garrott, Jefferson Councilman, Edward Roybal, and executives from various youth agencies and from the Musician's Local. Under the plan suggested the Mayor, the city will appropriate \$4,000 to match an equal amount set up by Local 767.

BY J. DORSEY CALLAGHAN

Free Press Music Critic

DETROIT music lovers are being faced with a series of dilemmas this week in the choice of concerts. Through an extremely weird set of bookings, the concert halls are as full of conflict as the cattle fair at Baile na Riogh.

For instance, on Wednesday we have the Stanley Quartet at the Rackham Building; Lilly Windsor making her Detroit debut at Music Hall and the Don Cossacks in concert at Masonic Temple.

On Friday, Leonard Smith's Band is at the Temple and DePaur's Infantry Chorus at the Art Institute. It all points to the desirability for a clearing house of dates, as was pointed out here many times.

For, while the major halls are filled on Sunday, Monday, Wednesday and Friday, they will stand dark and empty on Tuesday and Thursday. Worse still, the attractions are such as to create unhappiness among those faced with a choice.

THE SUNDAY night concert, given by the great contralto Carol Brice, will be at the Scottish Rite Cathedral, under sponsorship of the N. A. A. P. S. S.

Miss Brice, accompanied at the piano by her brother, will present many of the choice works from the vocal literature.

Included will be four Beethoven compositions; four Schubert lieder, the soaring aria "Divinites du Styx," by Gluck, and songs and spirituals in English.

Tagliavini Sings

FERRUCIO Tagliavini, Italian tenor of the Metropolitan Opera, will be presented at 8:30 p. m. Monday at Masonic Temple Auditorium.

He will be assisted by an accomplished young Detroit pianist, Elena Colasanti-LaLomia, who will be heard in two solo works.

Tagliavini's program is drawn entirely from the French and Italian repertoire, with stress on the latter.



Tagliavini



Miss Windsor



Miss Draper



Miss Brice



Pears



Britten



Virginia Paris

Quiet City Copland
Concerto Grosso for strings Glazounov
Brandenburg Concerto No. 2, in F Bach
ARTIST AND AUDIENCE, presented by
People's Artists, Inc., Panel Room, 13 Astor
Place, 8:30 P. M. CIO Chorus, conducted
by Bob DeLozier.

BOSTON SYMPHONY ORCHESTRA, Brook-
lyn Academy, 8:30 P. M. Conductor, Munch:
E. Power Biggs, organ.
The Art of Fugue Bach-Ernest Munch
Symphonia Domestica, Op. 53 Strauss

SATURDAY

LITTLE ORCHESTRA SOCIETY, Young
People's series, Hunter College Auditorium,
11 A. M. Conductor, Thomas Scherman:
Milton Cross, narrator; Suzari Puppeteers.
Prelude to Holberg Suite Grieg
Timid Tim, the Trumpeter Levine
Minuet, from Woodwind Serenade Mozart
Finale, from Toy Symphony Haydn
Peter and the Wolf Prokofiev

BOSTON SYMPHONY ORCHESTRA, Car-
negie Hall, 2:30 P. M. Conductor, Munch:
E. Power Biggs, organ.
The Art of Fugue Bach-Ernest Munch
Symphonia Domestica, Op. 53 Strauss

ANDOR FOLDES, piano, Town Hall, 2:30
P. M.
Sonata in E, Op. 109 Beethoven
Variations on a Theme by Paganini Brahms
Fantasia, Op. 17 Schumann

LITTLE ORCHESTRA SOCIETY, Young
People's series, Brooklyn Academy, 3 P. M.
Repeating program presented at Hunter
College Auditorium this morning.

PHILHARMONIC - SYMPHONY, Carnegie
Hall, 8:45 P. M. Conductor, Stokowski:
Marquita Moll, soprano; Virginia Paris,
contralto; Eugene Conley, Robert Schuman,
tenors; Women's Chorus of the Schola Can-
torum, conducted by Hugh Ross. Benefit
for the Pension Fund.

All Wagner program:
Bacchanale from Tannhauser
Prelude, Garden Scene and Finale, from
Act II, Tristan und Isolde
Siegfried's Ascent of the Mountain, Awak-
ening of Brunnhilde and Love Scene,
from Act III, Siegfried

RICHARD DYER-BENNET, tenor and gui-
tarist, Town Hall, 8:30 P. M.
English, Welsh, Scottish and Irish songs:
The Vicar of Bray; The Ash Grove; The
Keeper Would A-Hunting Go; The Bonnie
Earl of Moray; The Kerry Recruit.

Falal mina amor Milan
Pavane Milan
When to Her Lute Corinna Sings Campian
Viens dans ce bocage French dance song
Se il mio nome, from The Barber
of Seville Rossini
Wohin? Schubert
Piaiserie d'amour Martini
Jag vil ka val Swedish shepherd song
Minuet Sor
Die bekehrte Schaeferin Himmel
Group of traditional American songs:
Old Joe Clark; The Lonesome Dove; Jennie
Jenkins; I Ride an Old Paint; My Good
Old Man; John Henry.

MARTIAL SINGER, baritone, McMillin
Theatre, Columbia University, 8:30 P. M.
My Heart Now is Merry Bach
Diane Impitoyable; O del mio
dolce ardor Gluck

Miss Florence Mercur Eminent Young Pianist Feature At Clark Cultural

Miss Florence Mercur, eminent
young pianist of Philadelphia and
New York, will be presented as a
feature of the All Star Concert of
the Sunday Evening Cultural Hour
at Clark College on Sunday evening,
November 13, 1949 at 7:30 p. m. in
Davies Auditorium.

Miss Mercur, currently on a trans-
continental concert tour, epitomizes
young American talent. She began,
at a very early age, to thrill audi-
ences by her playing, and since has
won the praise and commendation
of New York's first string music
critics.

Miss Mercur's program at Clark
will consist wholly of classical num-
bers.

No admission will be charged.

Eastman Organist To Play At Fisk On December 4

Miss Catherine Crozier, organ
virtuoso and teacher at the East-
man School of Music, Rochester,
New York, will give an organ recital
in Fisk University Chapel on Sun-
day, December 4th at 8:15 p. m. at
according to an announcement by
Arthur Croley, head of the Organ
Department of Fisk University.
Miss Crozier is one of the leading
women organists in the country,
and has not only a considerable
reputation as a fine organist and
musician, but also is an accom-
plished harpsichordist. This is her first
appearance in Nashville.

The recital is being sponsored by
the Fisk University Music Depart-
ment and the Nashville Organ Club.
Tickets for all seats may be obtain-
ed at the Fisk Music Club.

Caterina Jarboro Soprano Recital

FAYETTEVILLE, N.C. — Fay-
etteville Teachers College will
highlight its fall lyceum series
when on Friday evening, Nov. 11,
Caterina Jarboro, internationally
famous soprano, will be presented
in a concert of song and drama.

Possessed of a voice of wide
range, together with exceptional
brilliance and power, Miss Jar-
boro has long since won the praise
and plaudits of the nation's press,
and her dramatic singing has won
the admiration of music lovers the
world over.

Born in Wilmington, N.C., she
received her musical training in
Europe and returned to the U.S.
some years ago to make her debut
in the role of "Aida" at New
York's famed Hippodrome.

Shortly thereafter she became
a world traveler, touring through-
out Europe to win acclaim, singing
opera in France, Belgium, the
Baltic States, Poland, Russia and
North Africa, and appearing in
concert in nearly every European
city of musical importance.

Opens Concert Season



Attractive Patricia Rae Marshall,
who opened the concert season
Sunday, December 4th at 8:15 p. m. at
Fisk University Chapel, will be
teaching piano at the college.

Without either fanfare or
ambasting, Negro performers have again appeared on the
stage of Constitution Hall, the national auditorium of the
straight-laced Daughters of the American Revolution.

Charles Tligman and Vincent
Dean appeared with the male
chorus of the University of
America recently during the
Club Jamboree sponsored by the
National Press Club. The third in
Miss Doris Holland, piano accom-
panist to the choral group. All
three are students at the univer-
sity.

The audience as well as the local
newspapers and radio stations
treated the event as merely an
amateur performance.

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panist to the choral group. All
three are students at the univer-
sity.

The choir raised approximately \$5,000 for the school.

brought into open furor the DAR's
group's policy on its democratic
named hall and gradually the or-
ganization has changed its jim-
crow policy. Negro individual artists
are still barred, but a few Negroes
have been allowed on the stage to
participate in group presentations.

THREE YEARS ago the static
group let down its hair and per-
mitted the choir of Tuskegee In-
stitute to conduct a concert in the

Mrs. Franklin D. Roosevelt, then
America's First Lady, resigned
from the organization because of

the audience.

The audience as well as the local
newspapers and radio stations
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Prize W. Va. Song Wins AFRO Award

INSTITUTE, W.VA.— An original song, "Home of the Mountaineer," by Frank Greer, West Virginia State College student of Institute, W. Va., last week, was adjudged the winning song in the contest sponsored by the AFRO-AMERICAN Newspapers.

Announcement of the judges' decision was made by Dr. P. Ahmed Williams of the West Virginia State College Department of Music through the college president Dr. John W. Davis.

In announcing the award, Dr. Davis said, "We believe that the original songs which have come out of the contest will have lasting value in this college." A \$50 cash award will be made to Greer at a ceremony later.

11 Songs in Contest

Eleven songs were entered in the contest and three of them received final consideration. Besides the winning song by Greer, the "West Virginia State Hymn," by Forest Hester of Kimball, W. Va., and "West Virginia Alma Mater," by Mrs. Edith McMillan Roberts of Tuskegee, Ala., were rated in the top bracket.

"Home of the Mountaineer" was arranged for the West Virginia State College band and presented by the band at the college's Homecoming game on Oct. 29. It also will be played by the band in Washington Friday night when West Virginia plays in the Capital Classic.

Dr. Williams declared, "Mr. Greer's song serves a much needed purpose in the song repertoire of W. Va. State College because it is an original football marching song. In the opinion of the judges, this song is one of the few, if not the only song of its type, found in the original music of colored colleges."

"Father of Blues" Lends Name to Foundation for Blind

W. C. Handy, noted composer and "father of the blues," has lent his name to the newly organized W. C. Handy Foundation for the Blind, Inc. Confering with Mr. Handy in the above picture are John R. Smith, right, also blind, founder of the foundation, and Moss H. Kendrix, Washington public relations man. Mr. Smith is managing director of the foundation, which has executive offices in the Hotel Theresa, New York City.

Alabama's Famed W. C. Handy Publishes 'Treasury Of Blues'

NEW YORK, Nov. 19.—(AP)—W. C. Handy, father of "The St. Louis Blues" and patron saint of the whole school of those melancholy and happy rhythms, marked his 76th birthday this week by publishing a new book of the most representative works of all blues composers.

Although blind for several years, the talented Handy begins his 77th years with as much elan as when he first began to play the cornet in his youth in Alabama. He continues as active head of Handy Brothers Music Publishing Company, Inc. Despite his blindness, he makes frequent appearances at benefits and concerts to play on his golden trumpet his immortal "St. Louis Blues."

Only a few months ago he came on after dozens of topflight Broadway and Hollywood stars at a benefit performance for the American National Theater and Academy at the Ziegfeld Theater and won a 20-minute ovation from the audience of celebrities.

His "A Treasury of the Blues," (Simon and Schuster) has an historical and critical introduction by Abbe Niles and drawings by Miguel Covarrubias. It includes the complete words and music of 67 notable blues songs from 1912, when Handy's "Memphis Blues" first appeared, until the present day.

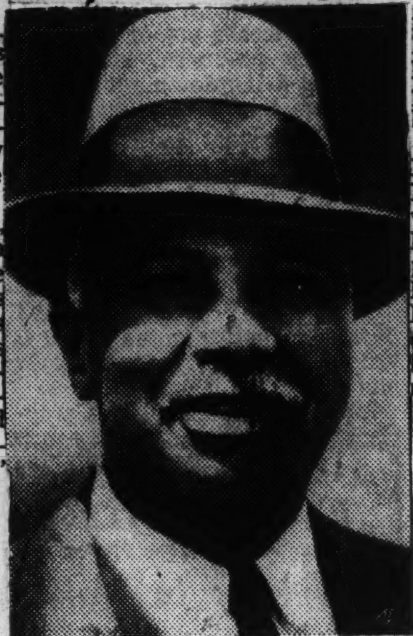
THE BLUES, Handy says, first became popular in the early 1900's. There were melancholy blues and happy blues. They generally were in a three-line, 12-bar pattern rather than the two or four line, 16-bar pattern of simple lyrical songs. Handy says, first popular with listeners that Handy began writing them directly into his songs. Among the first for which he intentionally composed breaks were "Yellow Dog Blues" in 1914, "Hesitating Blues" and "Joe Turner Blues" in 1915 and "Beale Street Blues" in 1916.

It was in 1910 that these Negro folk songs, known variously as work songs, love songs, devil songs, the over-and-overs, slow drags, pats, stomps and spirituals, began to weld themselves together in a form of separate music recognized as the blues. Handy was the first musician to begin gathering these several varieties of songs into a lasting component; to do the research needed to make them a single stable school of music.

In the blues, the first two lines are full length while the third line is shortened to about half length, leaving a break at the end of the line. Players used to bridge this break with a "Lawdy" or similar expression.

BUT IN THE Handy band, the players started filling in the breaks with improvised notes of their own on their various instruments. These improvised passages, which increased in exceptional variations as the players began to vie with one another, became a standard trademark, first for Handy and, later, for all blues bands.

Handy encouraged the competitive instinct of his players and soon, instead of just the few notes



DADDY OF "BLUES"—W. C. Handy, Alabama Musician.

of a break, they were given a whole chorus for solo variations on the original harmonies. Expansion of this idea led directly into what became modern jazz.

Eventually, the breaks became so popular with listeners that Handy began writing them directly into his songs. Among the first for which he intentionally composed breaks were "Yellow Dog Blues" in 1914, "Hesitating Blues" and "Joe Turner Blues" in 1915 and "Beale Street Blues" in 1916.

HANDY WAS born William Christopher Handy in Florence, Ala., on Nov. 16, 1873, son and grandson of Methodist ministers.

"My father, a very religious man, said that he would rather follow his son's hearse than see him a professional musician," Handy once said.

Young Handy studied music under Prof. W. A. Wallace, a Fisk University graduate, for 11 years. He also furthered his music learning by peeping through a window at the classes of Prof. Long, a band leader who taught his musicians by drawing and writing the finger movements and scales on a blackboard. Handy, looking through the window, would memorize the various exercises while fingering a cornet he had bought without his father's knowledge.

Later, Handy sang in a quartet, played cornet, then became orchestra leader for Mahara's Colored Minstrels.

HE ORGANIZED a band in Memphis, Tenn., and in 1909 he and his band were hired by E. H. (Boss) Crump in his campaign for mayor.

Handy wrote a campaign song called "Mister Crump." After the election, Handy rewrote and retitled the song and thus was born the famed "Memphis Blues."

A publisher offered Handy \$50 for all rights to the song, and Handy accepted. It was 28 years later, after the first copyright expired, before Handy finally won back the copyright to his song.

It was in 1912 that "Memphis Blues" was first published. After Handy lost his rights to it, he wasted no time moaning the blues. Instead he sat down, started composing again, and, in 1914, published "The St. Louis Blues." This he did not sell out. Instead, it became a personification of this notable composer, and a musical trademark for original American music.

Handy Forms Non-Profit Foundation to Aid Blind

Sightless Atlanta Businessman Named to Head New Charity Corporation

NEW YORK—(NNPA)—W. C. Handy, composer of the "St. Louis Blues" and other musical works, Wednesday announced the formation of a non-profit corporation which will devote its efforts to rendering aid to blind and nearly blind people.

The corporation, the W. C. Handy Foundation for the Blind, will be headed by John Randolph Smith, former Atlanta business executive, who is now blind and who has been serving as a consultant in special services for the blind with the Federal Security Administration.

Incorporated April 29 under the laws of the District of Columbia, the corporation is empowered to raise funds for aiding the colored blind and near blind, to provide funds for use under contract by a designated agency to aid the blind and near blind, to train and educate blind persons in handicraft, and to receive and administer funds to aid the blind. There are more than 30,000 blind colored persons in this country.

NYC Headquarters
It also may buy, sell, maintain and renovate property. Funds for the organization will be derived through public contributions and gifts. Its headquarters will be Suite 1003 Theresa Hotel, NYC.

Mr. Handy, who himself has been totally blind for the past 12 years, said he was happy to lend his name to the organization for use in helping the blind.

"Being blind myself, I know what a handicap blind people face," he said. "I also know what an added handicap it is to be both blind and colored," the composer added, and I am happy to do what I can to help those who are so handicapped."

Music Publisher

A Broadway publisher for the past 31 years and reportedly the only colored-music publisher on Broadway, Handy is best known for his composition, "The St. Louis Blues." He also wrote the "Memphis Blues" and more recently authored a book titled "Blues," an Anthology.

Smith, who will head the new corporation, is a former Atlanta businessman in electrical appliances. For the past 18 years he has worked in the interest of the blind and said last Wednesday

that it was this work which made him see the need for such an organization.

In The Pilothouse—

ST. LOUIS WILL HONOR COMPOSER OF 'BLUES'

William C. Handy Started Career On Steamboats

HE MADE BEALE FAMOUS

By JOE CURTIS

While St. Louis is preparing to honor William C. Handy, the negro leader of the band and he could outplay anyone I ever met when it came to fiddling. He had his band on the hurricane deck playing his career with a string band on steamboats.

Of course, after he had climbed to the top with musical compositions he came out with "Beale Street Blues," something that brought back youthful years. And today Memphis has its Handy Park named in his honor.

Traveled the River

What the city of St. Louis will do is build and mark a part of the Jefferson Memorial National Park along the waterfront to recall early history of that city and those years when great sidewheelers lay panting at the wharves while sturdy negro rousters loaded and unloaded the cargoes.

Handy spent many years along the Lower Mississippi River when he furnished music for boat passengers to dance by. It is said he often sat along the lower decks of those steamboats and heard rousters sing songs they had made up while "coon-jointin'" down a stage plank with parcels of freight on their backs.

People in Memphis who remember Handy way back in those golden days of steamboating, say many of his best compositions originated in the mouths of rousters.

When the Memphis and Arkansas River Packet Co. ran some mighty fine boats between Memphis and Vicksburg, also the Arkansas River to Pine Bluff and Little Rock, there was one that

gave more service to the public than others. She was the Delta.

Handy often made trips on her and in the Summer seasons furnished a band every time she left Memphis for Vicksburg. Capt. Ed Nowland Jr. served her as master several years. Capt. Rees V. Downs now of Memphis and the late Capt. Ches Wilcox were pilots most of the time.

Captain Downs yesterday recalled the Summer when Handy's musicians were aboard and Handy himself made frequent trips.

"I remember once the Kate Adams, owned at that time by the same company who owned the Delta, was in service and we engaged Handy for a few special trips. People liked his music and crowded on the Kate every time she left Arkansas City for Memphis. They'd dance all night."

Lady With A Gun

Captain Downs also recalled a time when the Delta landed at Arkansas City during a high water in the Mississippi River. He says a shanty boat had tied up just above the regular landing. "Going in, the boat's swells hit the shanty boat and out popped a woman with a rifle across one arm. Most all of our passengers were on the hurricane deck. On that

trip Handy had sent a blind negro leader of the band and he could outplay anyone I ever met when it came to fiddling. He had his band on the hurricane deck playing his career with a string band on steamboats.

"To the surprise of some fleeing women, when they reached the ladies' cabin, he was hid under a sofa holding his fiddle. It has always been a mystery to me how that blind old man outran others on the boat to hide away from the woman's threats to shoot 'every danged person on the boat,' as she put it.

Captain Wilcox became master of the Delta after that incident and was in command when she turned at Harwood Landing on the Mississippi.

"Yes, I remember Handy. He always had a good band when in Memphis and I remember the first time I heard his famous 'Beale Street Blues,'" Captain Downs said.

Father Of The Blues Will Pay Home Visit

W. C. Handy, The Father of the Blues, is coming back to Florence, his birthplace.

Tri-Cities music lovers and friends of Handy will gather at the Lauderdale County Courthouse to hear the famed composer discuss the background of Negro folk music in connection with outstanding musical selections.

He will tell what inspired him to write some of his famous pieces, including "St. Louis Blues," "Memphis Blues," "Beale Street Blues" and others.

The program is being sponsored by the parish of Blessed Martin de Porres Catholic Church, Florence. Handy is now appearing at Billy Rose's Diamond Horseshoe in New York City, but is being expected to make the trip back to his native Florence.

GOOD WORK—Sally Sallade, home economics major from Fairfield, has been elected outstanding junior at Alabama Polytechnic Institute.

W. C. Handy Given Award

NEW YORK—W. C. Handy, from whose inspiration and pen came the immortal "St. Louis Blues," was honored Sunday at a concert given in his honor. The affair which took place at Mother AME Church was given by the Ministers of Music and Drama League.

This marked the first time that the great composer has been publicly honored by a group of local musicians and citizens. He was honored with an award presented by Lester A. Walton, former United States Minister to Liberia.

Hazel Harrison In Bowl Concert With L. A. Symphony

LOS ANGELES, Cal.—Hazel Harrison's dream of basking in the incandescent glare of the Hollywood Bowl spotlight came, true Thursday evening, August 25th, when she appeared as guest artist with the Los Angeles Symphony Orchestra, under the direction of Conductor Solomon Isler.

The talented pianist's appearance in the Hollywood Bowl was a prelude to a series of concerts which began on October 15th in Beloit, Wisconsin, and will carry her through the extreme northeastern part of the United States, Canada, and British Columbia. Last season she appeared in 80 concerts in 17 states and Canada.

Miss Harrison, who participated in only two rehearsals with the orchestra before her appearance Thursday night, is currently on leave of absence from Howard University where she is an Associate Professor of Piano. Her leave from the University has been extended for a third year.

Miss Harrison's last Washington appearance was several years ago when she was featured in a concert at Andrew Rankin Memorial Chapel at Howard University. Proceeds from the concert went to the Olive J. Harrison Scholarship Memorial Fund, which was set up by Miss Harrison in memory of her deceased mother.

TRIUMPH FOR ARTIST

Playing before a huge Hollywood Bowl audience on a regular Hollywood Bowl concert series, was a great triumph for the talented artist, for although she appeared in more than eighty concerts last season, and received the enthusiastic applause of music critics and music lovers for her superb artistry, none of the concert halls in which she appeared compared in size and importance with the Hollywood Bowl.

Miss Harrison, though rated by many music critics as one of the finest pianists in America today, is still relatively unknown in many sections of America. The fact that she is relatively unheralded in some areas is illustrated in some of the following reports from newspaper reports:

"Inclement weather, and perhaps the fact that the Harrison name has not yet become well-known in music circles in Hickory, brought out only a small crowd. But those present went away feeling that they had been in touch for a short ninety minutes with some of the greatest

piano playing this country has to offer."

Hazel Harrison Begins Western Concert Tour

WASHINGTON, D. C. — Hazel Harrison, celebrated pianist who played with the Los Angeles Symphony Orchestra, under the direction of Conductor Solomon Isler, during the summer concert season, began a western concert tour on October 13th with an appearance in Grand Junction, Colorado. The concert tour will carry her through the extreme northeastern part of the United States, Canada and British Columbia. Last season she appeared in 80 concerts in 17 states and Canada.

Miss Harrison is on leave of absence from Howard University where she is an Associate Professor of Piano.

MARK'S PACKED TO HEAR ROLAND HAYES

St. Mark's church was packed to capacity last week to hear Roland Hayes, famous tenor. The church is one of the Trustees under the chairmanship of Dr. J. W. Bonner sponsored the affair and it became an unforgettable musical event for the community. *2-19-49*

The program numbers extracted from many previous lists principally comprised songs and arias by Haydn, Mozart, Galuppi, Schubert, Chopin, Dvorak, Jensen, Negro spirituals arranged by Mr. Hayes, concluding most devoutly with a spiritual cycle on "The Life of Christ." From the moment he had reached the end of his vocal dispensation the interpretative style that has not only made him world famous but has probably made him superior to any living singer of our generation pervaded. *4-19-49*

RAPT IN PHASE

One therefore becomes rapt in this phase of his art, unmindful of the element of vocal technique, or even that there is a singer there, for he breathes when inspiration directs whether after two words or 10. And when melodic repetition becomes monotonous to his musical sensitivity, he uses either his equally well-modulated speaking voice or his finely spun pianissimo.

He penetrates a text so deeply that sometimes a syllable, not a whole word, is brought into significance. Church auditoriums rarely facilitate the tones of a great artist, but Mr. Hayes seems to know how to surmount that obstacle.

Reginald Boardman, his usual accompanist, was the able assistant.

Roland Hayes To Sing Here At Kiel Auditorium Absence Of Eight Years



ROLAND HAYES

The internationally renowned Negro tenor, Roland Hayes, will present a song recital at the St. Louis Kiel Auditorium Opera House, Friday evening, Nov. 18. The concert is being presented under the auspices of the Sponsors' Bureau, Inc., and the St. Louis Music Association for the benefit of Negro educational and religious activities and charities.

Hayes, who is making his first St. Louis appearance in 8 years, has won acclaim as the first and greatest of the world's Negro vocalists in the great music centers of Europe as well as in Canada and the United States. Combining in his concert programs the vocal works of the great masters and the deeply moving spirituals which reveal the fears, frustrations and faith of the Negro, he provides ample opportunity for the expression of his extraordinary power of communication, his finished technique of projection and his vital feeling

for both the melodies and rhythms of the songs he sings.

Not only is the vast interest in the spiritual which has been manifested in the United States due in large part to Hayes' re-introduction of them to concert audiences, but it is also undoubtedly true that Europe owes its knowledge of them to this tenor. Although the words may not always have been understood by many of the peoples of Europe, the audiences were deeply moved and showed that they had divined the content of the spiritual's musical message. The emotion expressed by the spiritual as rendered by Roland Hayes is universal. *2-10-28-49*

Tickets for the Roland Hayes concert are on sale at Goldie's Ticket Agency, Arcade Bldg., mezzanine floor. Prices, including tax, are \$1.00, \$1.50 and \$2.50.

Postlude

Roland Hayes Sings Here Wonderfully

What a great artist Roland Hayes is. *Post 28*

The wonderful lyric tenor sang last night in Lincoln Congregational Church to a capacity house. His art is subtle and yet so simple and eloquent that it is hard to describe it. To define it would be impossible.

It consists, in part, of the highest standards of performance and repertoire. The names of the composers he lists are often familiar: Saint-Saens, Schubert, Handel, Bach—these are all names we know. *Wed. 11-19-49*

But one could not name five tenors today who sing Bach with the combination of reverence and perfection of style Hayes brings to it. And from the quiet moments of an old English song, he turns to bravura dramatic recitation as in the tour de force of

Saint-Saens' Tournioiment, or the coloratura of the classic masters.

His tone is as velvet as of old, and in quiet moments of rarest purity. His French diction has no parallel. With it he made of a slender song by Henri Tomasi a thing of deep emotion.

Hayes is equally unique in his reading of his own Negro work songs and spirituals. From these one could single out Little Boy, or Sister Mary Had But One Child, but they were all striking and all great.

Reginald Boardman played for Hayes as he has for many years. His work in Bach and Saint-Saens was no less than virtuoso. We are more grateful than we can say for the one visit a year Roland Hayes pays Washington. We are ashamed that it cannot be in our largest concert hall. Europe's crowned heads have honored him but we, with our democratic hats off, cannot.

1000 Hail Roland Hayes' Recital

Philadelphia, Pa. (ANP) Roland Hayes, noted tenor, featured in a song recital at the Shiloh Baptist Church last week was hailed by 1000 persons following his concert. He was accompanied by Reginald Boardman.

The program was presented by the Baptist Young People of the Eastern District of Pennsylvania. President of the organization is Nathaniel Croston. The Rev. W. H. R. Powell is pastor of the church. The opening selections were by Handel and Bach, sung in English. His second set was sung in German followed by a Saint Saens' selection which was done in French. The third set was Negro spirituals arranged by Frederick Hall and closed

with "Don't Min' What Satan Say" arranged by Hayes. The closing set was excerpts from "My Songs" from the life of Christ.

Daily World
Thurs. 11-3-49
Atlanta, Ga.

ROLAND HAYES DRAWS 1000

PHILADELPHIA, Pa. (ANP) Roland Hayes, noted tenor, featured in a song recital at the Shiloh Baptist Church, last week was hailed by 1000 persons following his concert. He was accompanied by Reginald Boardman. *2-10-28-49*

The exquisite Hayes taste was everywhere in evidence. The recital, which displayed his art at its zenith.

The program was presented by the Baptist Young People of the Eastern District of Pennsylvania. President of the organization is Nathaniel Croston. The Rev. W. H. R. Powell is pastor of the church.

The opening selections were by Handel and Bach, sung in English. His second set was sung in German followed by a Saint Saens' selection which was done in French. The third set was Negro spirituals arranged by Frederick Hall and closed with "Don't Min' What Satan Say" arranged by Hayes. The closing set was excerpts from "My Songs" from "The Life of Christ"

Roland Hayes Well Received In Music Association Concert

The Sponsor's Bureau of St. Louis assisted by the St. Louis Branch of the National Association of Negro Musicians presented Roland Hayes at the Kiel Auditorium last Friday night. A very appreciative audience greeted the renowned tenor singer.

The artist's program was carefully selected as was shown by each number that was sung. His excellent artistic training was exhibited throughout the entire program. The tone quality of his voice was full of the warmth that made one realize that in spite of the maturing years an enjoyable concert was given.

Reginald Boardman proved himself to be an excellent accompanist. He did the entire program from memory and seemed to enjoy giving the needed support in every number.

Art songs were used as his first group of selections with emphasis on German Lieder. This group included the following numbers, Handel's "Come and Trip It" (from "I" allegro); Bach's "Now O Lord I Am Prepared," cantata 160; Bach's "My Best Beloved"; and Old English "Have You Seen But A White Lily Grow"

He used for his second group, Schubert's "Der Musensohr"; Brunk's "An Die Liebe (Pledge to Love)" and "Tanylied Dance Song"; Tomass's "Rengaine" one of four songs; Saivl Saens "Tournioment" and Boardman's "To A Sparrow".

Included in his third group were the following selections: Parham's "Mother To Son"; Hall's "Git Up Chillun Go Roun De Wall" and "Lord How Come Me Here?"; and his own arrangement of "Don't Min What Satan Say."

He concluded his program with excerpts from "My Songs" The Life of Christ. He requested that the audience would not applaud until the five numbers were sung. It was in this group of spirituals that the singer showed his deep understanding of this folk music. His dramatic interpretation of each of these numbers which concluded with "He Never Said A Mumberlin Word" showed the audience his real ability as an artist who had thoroughly mastered the Negro Spirituals. He was very generous with his encores at the close of the program. Roland Hayes has certainly made a fine contribution as one of the great American singers.—Bertha B. Rhoda.

Recordially yours

WILL DAVIDSON

IF THE CURRENT OUTPUT of jazz records seems as dismal to you as it does to me, you may welcome this excursion into the not too distant past for a taste of something delicious. Last spring MERCURY issued a batch of albums that were reissues of some of the best jazz ever recorded. They came from the masters of defunct companies, and they featured many of the very big names—and I use the word "big" in the sense of quality, not necessarily fame.

Julius Mon. 10-24-49
A number of these have been reviewed here from time to time, and I intend to continue the process, chiefly because they are items no well rounded library should be without. If you didn't get the originals, these reissues give you a chance to make up for that deficiency.

MERCURY's Earl Hines album, "Hot Jazz," contains three 12-inch records of Earl's piano playing with two different groups.



Earl Hines

Two sides are devoted to some wonderful music by Cozy Cole's All-Stars, a line-up including Hines, Cole on drums, Coleman Hawkins on tenor sax, Trummy Young on trombone, Joe Thomas on trumpet, Billy Taylor on bass, and Teddy Walters on guitar.

"Thru for the Night" is an amazingly relaxed masterpiece of beautiful tone, expert rhythm, effective solo ideas, and splendid unison. Hines, the Hawk—all of them—are superb. The flipover, "Father Co-operates," is a fast delight in which Father Hines' elegant solo is the highlight.

The other four sides are with Charlie Shavers' quintet. Hines, Shavers on trumpet, Tab Smith on alto, Joe Jones on drums, and Al Lucas on bass do some wonderful things with "Rosetta," "Mountain Air" and "Stardust." "Curry in a Hurry."

"Stardust" opens with Shavers' crystal clear trumpet exercise, which sets the theme for the others. It is a masterpiece of exploration, with the melodic line never forgotten nor lost entirely in the delightful improvisations. "Curry" is fast, with wonderful unison backing for Smith's alto. "Mountain Air" is clean as its subject matter, and "Rosetta" again demonstrates both the individual abilities and the cohesion of the group.

Thru all these sides runs the great piano playing of Hines, one of the all-time giants of jazz.

Graham Jackson To Play At Music Festival May 14

In response to many requests, the widely-known Atlanta musician Graham Jackson will play the half-hour preliminary music for the Greater Atlanta Music Festival, sponsored by The Atlanta Constitution, to be held at Grant Field Saturday night, May 14. He will play from 7:30 to 8 p. m.

Jackson played the preliminary music for a Festival before the war and was one of the hits of the evening. *Am. 5-5-49*

Playing a Hammond organ and a piano at the same time (both donated for the evening by the Cable Piano Company), Jackson will offer a varied program of popular music. One of the highlights of his program will be his unique interpretation of Khachaturian's Saber Dance.

A favorite of the late President Franklin D. Roosevelt, Jackson is well known in Atlanta for his musical ability.

While born in Virginia, Jackson considers Atlanta his home, even though he's "out" most of the time. His schedule includes frequent trips to New York and Washington, giving public concerts and private sessions.

The accordion that Jackson plays at times was given him by Winthrop Rockefeller and he has been praised by such people as Mrs. Eleanor Roosevelt, Mayor Hartsfield and Ralph McGill, Editor of The Constitution.

The appearance of Jackson, playing the organ and piano at the same time, will be a popular feature of the free festival May 14.



Constitution Staff Photo—Hugh Stovall
GRAHAM JACKSON
Added Attraction

Dixieland Jazz Returns To Old New Orleans; Papa Celestin Sends Them All Once Again

By ROD SPARROW

NEW ORLEANS, July 30 —

Music may come and music may go, but jazz goes on forever.

You can take the word of Papa Celestin for that.

He has been listening and playing

for 45 years. And now that

New Orleans style Dixieland Jazz

is once more the rage in the city

of its birth, Papa is back too as a

leading exponent.

Papa is an old, heavyset Cajun

country cane field Negro who

had "music in my soul" from

the time he was "sonny" until

he attained the age that brought

him the nickname "Papa."

French Origin

His given name is Oscar. The

Celestin (pronounced Sell-Es-

tan) is of French origin, as are

many Negro names of his native

Assumption Parish (county) in

the low lake country 50 miles

west of New Orleans.

Papa says classics will always

live because there are wealthy

music patrons to keep them alive.

But bebop?

"It can't last, man. It can't

last."

"In bebop all you get is those

jangling chords. Just chords. But

in jazz, man, you can always

hear the sweet melody of the

trumpet and the clarinet sing-

ing through the chords. It's sweet

music, man, and jazz you'll al-

ways hear."

Sights On Big Time

Papa is so sold on that he has

come out of retirement at the

age of 65, organized a band of

old-time Dixieland jazzmen and

set his sights on the big time.

Papa's fans insist he is 72, but

Papa only smiles and says:

"I was born in the Catholic

church and I was reared in the

Catholic church and it's written

in the church books that I am

65. That's all I admit to, is 65."

He aimed for the big time once

before. He made a name for him-

self, but just when he was at-

taining the peak of his populari-

ty, Dixieland jazz went into a

temporary decline and Papa be-

came discouraged.

He gave up his beloved trum-

pet in 1939 and for a while earned

his living as a butler, chauffeur,

waterfront laborer, construction

worker, truck driver and ship-

yard worker.

A broken leg took him out of

circulation. Then the National

Jazz Foundation, working for a

revival of the blues, learned of

his condition.

Persuaded To Return

As soon as Papa could hobble

on crutches, sponsors of the Foun-

dation began working to per-

suade the old man to return to

the music fold.

He listened to a lot of Negro

players but only the old timers

could produce the Dixieland jazz

Papa wanted to hear.

One by one he picked his men

and rehearsed them in his fa-

vorite numbers: "High Society,"

"Sister Kate," "Milenburg Joy,"

"Tiger Rag," "Clarinet, Marma-

lade," and his own, "My Jose-

phine, Whenever You're Lonely,

Just Telephone Me."

He was finally satisfied when

he heard the playing of Richard

Alexis on the bass fiddle; Wil-

liam Matthews on the trombone;

Alphonse Picou on the clarinet;

C. Golston on the drums; Octave

Crosby at the piano and Papa

himself on the trumpet.

They're all old timers. All are

reticent about their ages, but

none is less than 55.

Picou plays a clarinet that is

an excellent complement to

papa's sometimes blasting, some-

times sweetly muted trumpet.

Special Attachment

He has a silver attachment at

the end of the clarinet that makes

it look something like a small

saxophone.

With a mischievous gleam in

his eye he explained the attach-

ment has three purposes: (1) It

keeps the clarinet from soiling

his trousers when he rests it on

his knee; (2) It sweetens the

tone; and (3) "It's just the right

size to hold a small glass of gin."

Papa's music days go back to

1903. He had always been a

whistler and, he says, "musician-

ers always told me I had music

in me."

He had no instrument to play

until he moved to Hahnville. The

sheriff there provided the money

for instruments for a band be-

cause, Papa says, "folks might

not want to listen to a political

speech but they always want to

hear Jazz Dixieland style."

More An Organizer

As yet Papa was more of an

organizer than a "musicianer."

But he got his chance to learn

when John Martin, a musician

then recently graduated from

Louisiana State University, heard

his high, sweet, greatly prolonged

notes on a cornet.

The fame of "Sonny" Celestin

began to spread. So he moved

to New Orleans where he

swapped the cornet for a trumpet.

Since he came out of retire-

ment, Papa has found there are more engagements for him and his boys — Celestin's original Tuxedo Orchestra — than they could fill.

"They just love that Dixieland jazz, man. They just love that Dixieland jazz," Papa explains.

HALL JOHNSON, FOUNDER AND ORIGINATOR of the choir bearing his name, was born in Athens, Ga. While living in Philadelphia, he studied at the Mann School of Music and at the University of Pennsylvania. The Philly Academy of Music awarded him the honorary degree of Doctor of Music in 1934. Earlier, in 1930, he was the recipient of the Harmon Award for his work in "The Green Pastures". ... Reports say that Luther (Red) Randolph, owner of New York's Shalimar Club, will erect a \$50,000 nitery on Harlem's Seventh Ave. next year.

Hall Johnson Choir Scores in Charlotte

CHARLOTTE, N. C. — The Hall Johnson Choir, which appeared recently at the Charlotte Armory Auditorium, under the auspices of the Lyceum Committee of Johnson C. Smith University, was applauded by a capacity audience.

Particularly pleasing in their rendition of three sets of spirituals, the famous choristers were called back for three encores. Watching the skill of Hall Johnson's direction was a treat in itself.

Accepted with enthusiasm were two compositions written by Mr. Johnson, "Ain't Got Time to Die" and "Pilate! Pilate! Piatle!". The latter of these narrates the trials of Jesus in the Easter cantata, "Son of Man."

Met Baritone to Introduce New 'Fish Song' Abroad

Afro-American, Baltimore, Md.
Sat. 6-4-49
HOUSTON, Tex.—"Give Me a Rod, a Reel (A Boat and a Creel)," a new concert song by J. Rosamond Johnson of New York and Baltimore, Houston, will be sung to European audiences this summer by Alexander Sved, leading baritone of the Metropolitan Opera Association, during a five-month tour of Europe.

Mr. Johnson, composer-author-actor and educator, has been a member of the American Society of Composers, Authors and Publishers for 22 years; directed the Hammerstein Opera House in London in 1912-13; toured vaudeville in the U.S. and Europe; composed "Shoo-Fly Regiment" and "Red Moon," starring Bob Cole; "Mr. Load of Coal," starring Bert Williams; was joint composer of the great comic opera "Humpty Dumpty," "Come Over Here" and "Sleeping Beauty and the Beast." His stage appearances were in "Porgy and Bess," "Memba's Daughters" and "Cabin in the Sky."

A prolific composer, Johnson writes both standard and popular-type songs, such as "Lift Ev'ry Voice and Sing," "Since You Went Away," "L'il Gal"; "I Told My Love to the Roses," "Morning, Noon and Night," "Under the Bamboo Tree," "Oh, Didn't He Ramble," "Tell Me, Dusky Maiden," and hundreds of other published songs.

Ford, writer of the words to "Give Me a Rod, a Reel (A Boat and a Creel)," is a member of the Houston Chronicle display advertising staff; has been writing lyrics for 13 years; and has collaborated with 33 composers on nearly 100 songs.

Sat. 6-4-49
He has been a member of Song Writers' Protective Association since 1942, and has a number of songs published that are currently enjoying popularity.

New V. I. Stars Set For US Jobs

Pittsburgh, Pa.
NEW YORK—First musical unit to leave the Virgin Islands of the United States to play professionally in the States is the La Motta Brothers, six youths who range in age from 16 to 30. Performing at a special reception Sunday for the Virgin Islanders of New York City, the ensemble scored a solid hit because of the excellence of delivery and unique material presented.

For all the brothers it is not the first time in the States. Eldest, Wilbur, who leads the orchestra, has accompanied Savannah Churchill on the West Coast for several engagements at well known clubs and hotels. He is the composer of "Lemme go, Melda," not yet recorded, and "You Never Get No Dollar If You Got No Sense."

Born in St. Croix, all the brothers specialize in authentic Virgin Islands Calypso and Latin American music. They are in the States to fulfill video and radio commitments in New York City.

COULD IT BE OVERWORK?

Critic Says Dorothy Maynor Shows Strain

By BERNICE CALVIN

NEW YORK (CNS)—It is hard to grasp the fact that the magnificent Dorothy Maynor, surely one of the greatest sopranos of this age, is slipping. Mark now, the bell-like voice is still there, for it has lost none of its luster, but the exquisite interpretative powers of Miss Maynor are no longer unequalled and she herself is getting like any other singer.

We had to hear Miss Maynor several times this year before we could believe our ears. The first times we dismissed them as probable indispositions for the evening. But excuses can't continue. Besides, the more staid of the critics were commenting.

Then when we heard her on the NBC Symphony Hour and heard her romping through such favorites as "Comin' Through the Rye" and "Sometimes I Feel Like A Motherless Child" and not at all gracefully, then it came home to us how badly she is slipping.

She completely lost the simplicity of both pieces of folk music. She so distorted the rhythms of both, coming in off beats and twisting end phrases, that we wondered if the trouble couldn't be that she's studying bop on the side.

Only in her operatic selection, "Depuis le Jour," did she come near her past greatness, and this number was oddly enough the one which made her famous exactly 10 years ago.

Taxing Everyday Life

We rather believe that what's behind Miss Maynor's recent "slump" is what the long hairs would call "getting down to the masses." She takes her duties very seriously as a pastor's wife. (In private life she is Mrs. Shelby Rooks.)

She's present at every possible meeting, overtaxing both her speaking voice and her singing voice training the choir and singing for the least possible pretext. Wherein, this may enhance her as a dutiful first lady for St. James Church, it certainly is a detriment to her as a first lady of song.

It's hard drawing so rigid a line around one's career limiting one especially if one is as generous as Miss Maynor. But she must get hard, cut this catering to the masses, as it's causing her to lose her perspective with Bach, Handel and the rest of the masters.

For already the critics know, and soon the public will know that Dorothy Maynor is slipping.

By Dieting

the Fresh
78 Pounds
Washington D.C.
Eliminated
Thu. 7-14-49
By Maynor

When Dorothy Maynor walks out on the barge at the Watergate tonight she will add a mere 128 pounds to the weight of the floating stage.



Maynor

Last year the 4-foot 8½-inch soprano added 206 pounds to the barge. In five months during the past year, Miss Maynor, one of the Nation's greatest singers, cut her avoirdupois by a total of 78 pounds.

Yesterday afternoon, when asked if the reducing had affected her voice, Maynor said, "It has made it much easier. Before I was carrying around too much weight. With the weight gone, it is easier to sing."

Maynor's fourth annual appearance at the Watergate tonight, with the National Symphony Orchestra under Howard Mitchell, brings the singer back to her own part of the country after her recent visit to Aspen, Colo., where she participated in the Goethe Festival. *Wed. 7-14-49*

After her appearance tonight, the tiny star is going to her farm near Yorktown, Va. She says, "I hope to find where the fish have been hiding lately. I am sorry to hear that fishing lately has been poor. Perhaps it will pick up now."

Brought back to the fascinating subject of how she lost so much weight, Miss Maynor said, "Ice cream was something I missed while I was reducing. I love it. Now I may have it for lunch, but that is all."

Dorothy Maynor Opens NBC Series

NEW YORK (NNPA)—Soprano Dorothy Maynor was the first of a list of celebrities heard on the National Broadcasting Company's Symphony Summer Concerts last Sunday in the opening concert with Fritz Reiner conducting.

For her program Miss Maynor chose Hageman's "Me Company Along," the spiritual "Sometimes I Feel Like a Motherless Child" and the aria Depuis Le Jour from Charpentier's "Louise."

During the past 10 years the former Hampton student has won international fame as a concert singer.

Zone Wilts Under Magic Spell of Vocal Excellency

Segregation Set Up by U.S. Vanishes as All Panama Again Mingles on Equal Terms

PANAMA CITY — June McMechen, lyric soprano, only a triumphal musical success here last week, but made history in this small Caribbean republic. Miss McMechen, who was presented in a series of three concerts by the George Westerman Agency, became the first colored American to sing with Panama's National Symphony Orchestra and the first to be entertained by an American Ambassador in Panama.

Her first concert, given in the National Theater, was before a sell-out house, an unusual feat for an artist here. Three nights later the young soprano scored another hit when she was guest soloist with the National Symphony Orchestra, conducted by Walter Meyers, in the same theater. A third concert under the auspices of the Jewish Welfare Board, was given in the Canal Zone.

Music Critics Comments

Music critics of all newspapers in Panama City, both Spanish and English, acclaimed the poise, emotional appeal, warmth, and vocal excellence of the singer. Walter Meyers, director of the Symphony Orchestra, said of Miss McMechen: "Enchanting singing characterized the whole of her program. Her fortes were effortless and full-blooded and she gave a true demonstration of the artist's sensibility."

The Critic's Corner of the Panama American (daily) had this to say: "It is seldom that we in Panama get a real musical treat. Miss June McMechen, a young American soprano, gave us that. . . . Miss McMechen gave the audience an enjoyable if not all together musically perfect performance. She was at her best with Bizet's 'Je dis que rien ne m'épouvante'. . . . Her rendition, in Italian, of Puccini's 'Dubitata pur che brillino' was, in my book, very close to excellent."

Miss Emily Butcher, supervisor of music in the Canal Zone Colored Schools, accompanied Miss McMechen at the piano. Her performance was duly praised.

Ambassadors Entertained

The Honorable Monnett Bain Davis, Ambassador of the U. S., and Mrs. Davis entertained Miss McMechen at a formal reception at the American Embassy during her stay here, making the first time that a U. S. Ambassador to Panama had formally entertained other than a white American.

For the first time in the memory of the present generation, Panamanians of African descent

mingled on terms of social equality with diplomats at a social affair under the aegis of the U. S. Ambassador to this strategic military base, which has seen segregation introduced at the instigation of the U. S. Government.

Miss McMechen had to cut her visit short in order to return to the States for a concert at Wilberforce State University, which will probably close her winter season.

NEW YORK—"There's one more river to cross . . . There's one more battle to win . . . There's one more job 'twixt us and the boss . . . But we can't give up, even then" . . . The top rung of the ladder that leads to glory and success for the Negro in America is crowded to the point of congestion these days. You see men and women of African heritage have proven that given the freedom of opportunity and expression, they can deliver the goods as ordered.

NEGROES WRITE

Sports, music, art, theatre, movies, radio, sculpture, politics, diplomacy, medicine, science, chemistry, military, law, and education are goals where the score has been made, the touchdown accomplished, the victory won.

But look closely and you'll find one category missing — opera. True, Negroes have achieved a modicum of success in this greatest of all forms of musical art, but they have yet to crash the majors, "the Met." The closest the brother has gotten to this august institution has been Muriel Rahn, who "anonymously" appeared in the title role of "Aida" singing the second act finale of the Verdi masterpiece with such names as Bjoerling, Tibbett, Mungel, Melton, Martini and others including the 150-voice chorus and orchestra under the baton of maestro Wilfred Pelletier at a special performance sponsored by the American Guild of Musical Artists, on the Met's stage. She proved beyond a reasonable doubt that she could "give and take" with the best the Met had to offer. Subsequently, La Rahn was engaged by Fortune Gallo to sing the same role with his famous San Carlo Opera Company at the Boston Opera House early this year, and came home with rave reviews from the tough and conservative Boston critics.

The greatest "training ground" for potential Negro opera stars the world has ever known is the Alfredo Salmaggi Opera Company of Brooklyn and Manhattan. For more than fifteen years, Salmaggi has given opportunities to such names as Catarina Jarboro, Edith Sewell, Jules Bledsoe, Minto Cato, Paul Smith, James Boxwell, Muriel Rahn, Muriel Smith and others. Last summer Harlem trekked to the open-air Triborough Stadium and packed the stands to witness Muriel Rahn in "Aida" and Muriel Smith in "Carmen." This summer it will happen again.

Second in importance for an opportunity in opera is Laszlo Halasz, director of the New York City Center Opera Company, who has given three Negroes a chance in his five years of offerings, Todd Duncan, Camilla Williams and Lawrence Winters. There are those who say that Halasz could have done more in this regard, particularly in view of the fact his company is a large performing one with a huge cast and repertoire, aided by New York taxpayers.

On the other hand, the City Center can well be proud of its number one contribution to the Negro operatic field in soprano, Camilla Williams. Miss Williams has had the greatest opportunity of any young artist of her time to show her talent to the New York and Chicago public by virtue of her membership in the City Center Opera Company. The young aspirant to opera stardom has come through on every occasion with a rave from the New York music men. On March 24, she again joined the company in its spring season and will be accompanied by Lawrence Winters, young baritone, whose debut last fall in the same company was auspicious and successful.

Preceding Williams and Winters in the same company, however, was Todd Duncan, baritone, who proved ten years ago that he was ready for opera when the Creator Opera Company of New York offered "Cavalleria Rusticana" with Duncan in the leading role. Duncan has done "Carmen" and "Pagliacci" with the City Center productions. Not so lucky with City Center Opera Company was Ellabelle Davis, brilliant soprano who found it necessary to go south of the border at the Palace of Fine Arts in Mexico City for an opportunity to sing the title role of "Aida." The City Center Symphony Orchestra under the direction of Leonard Bernstein was more receptive to Miss Davis' talents and has granted her the opportunity to appear as soloist several times.

All Negro activity in opera has not been confined to performers alone. Negro composers have earned a right to be heard. The latest to offer a work of art in this category is William Grant Still, whose "Troubled Island," with libretto by Langston Hughes which tells the story of the Haitian revolution, will be premiered on March 31, at the New York City Center. This will mark the first time a regular performing opera company will have produced the work of a Negro composer. The opera will be given a place among the spring season repertoire of the company which means that it will be repeated at least twice or more, and Still's work will thus take its place besides "Aida," "Carmen," "Butterfly," "Tosca," "La Traviata," "La Boheme" and the other masterpieces which have stood the test of time.

Though Still might be the luckiest of modern Negro composers he is by no means the first. Preceding him was H. Lawrence Freeman, who has written about twenty operas during his lifetime and has accomplished the herculean task of producing nearly all of them himself with varying degrees of success. Freeman has been highly praised for his operas by music men of another era, but the aged maestro, now turning 78 years, was a little ahead of his time.

With this sort of contribution by Negro composers and artists, one wonders how long the opera moguls will place thumbs down on the Negro artist. It is a proven fact that the stars do not hesitate to work with and give support to the Negro singer. It is now up to the management. This same experience has been found true with the San Carlo Opera Company, the New York City Center, the Salmaggl Opera Company and others where Negroes have had the opportunity to work shoulder to shoulder with white artists.

How long will the subtle and obvious prejudice assert itself in the selection of talent to interpret the works of the masters? How long will the hard-pressed Met continue to by-pass Negro artists, and yet have the crust to make a radio plea for funds from the "general public" which includes nearly twenty million Americans of color? How long will this august institution subscribe to the policy of Constitution Hall? How long will it continue to bring hundreds of slightly talented mediocre aliens of Axis countries to its roster in preference to those whose heritage is deeply rooted in the building of America? Time and perseverance and letters and letters may hurry the ultimate goal, but it is inevitable.

BY WILLIAM GRANT STILL
Composed by *William Grant Still*, "Troubled Is-
land," which will have its premiere
in the City Center next week.

WHEN the New York City Opera Company announced its production of "Troubled Island," someone asked me whether I had any advice to give to young American composers who aspire to write opera. I said that I didn't feel that I should be handing out advice at this stage of the game—after all, I hadn't yet had a success, I had only the promise of a production!

Production — production! The very word stirred memories of years of never-ceasing battle, sacrifice and sticking to ideals. Now 53, I was in my early 'teens when I made up my mind I would be an operatic composer. Records of operatic music sung by superb artists of the day were my first inspiration. They opened an entirely new world of music to me. I can still remember sitting up all night in my boyhood to finish my entry for a national contest for an original opera. It totaled exactly thirty-two pages, and after the contest was over the judges wrote to ask me what on earth I had sent!

After that I wrote many operas and discarded them as not being "good enough." Today I have lost the scores, have even forgotten their names. I was constantly studying the theatre and always begging poets for libretti, for that is a problem to many operatic composers. At last, in the Nineteen Thirties, Langston Hughes came

forward with the suggestion that we collaborate on an opera based on the life of Jean Jacques Dessalines, the Haitian liberator. This became "Troubled Island," the first of my many operas that I wanted to keep and to try to get produced.

During the composition of "Troubled Island," Mr. Hughes went to Spain. The inevitable need for additions, changes and deletions occurred as work progressed, but Langston Hughes was not near to assist; he was thousands of miles away witnessing another people's desperate struggle for freedom. I then turned to my wife, who writes professionally under the name of Verna Arvey, to pinch-hit for Mr. Hughes. She did it so well that my libretto problem was solved.

Having done all the scoring, extracting of parts and folding of blueprints, I thought of a production. The Metropolitan was our first target, logically enough. When I was writing the Theme Music for the New York World's Fair, Kay Swift brought it to the attention of Robert Weede, whom I asked to create the leading role in "Troubled Island."

They wanted to assist in giving an audition at the Met, but we were not permitted to do this. We were asked, instead, to send the score for examination. It was returned to me afterward by Mr. Johnson with this explanation:

"In advising you that, to our regret we do not see our way clear to accept this work, we should like to point out that this conclusion should in no way be taken as implying any criticism as to the artistic merit of the work."

Meanwhile, my symphonic works were being played in many parts

Because I had to hear, in performance, the music I had written to see whether my theories are or are not practical, and had to know whether audiences would approve or disapprove of our work.

Does it pay to be stubborn? I hope it does. If success comes, it will be vindication. If it doesn't, then I go home and try again!

organized matters and carried them through.

Why did we hold to our convictions—even to the extent of writing more operas—when production seemed impossible?

Because we had to find out whether there would be success or failure.

Because we believed that if we waited long enough, even though

Morris, Mrs. Franklin D. Roosevelt, and others to establish a fund for its production. Eventually the opera was returned to me, the fund money returned to the various honors, and production seemed more distant than ever.

However, Mr. Stokowski's interest had communicated itself to Jaszlo Halasz, artistic and music director of the New York City

of the world. Even my stage works (ballets) received repeated performances. I was happy over this but not completely satisfied. I wanted. After trying every possible outlet, only to be turned down, we finally brought "Troubled Island" to Leopold Stokowski, who liked it and announced that he would conduct it. At City Center he obtained

ON OPERA TO GIVE STILL'S NEW WORK

New York Times
"Troubled Island," a Four-Act
Music Drama, to Make Boy
During Six-Week Season

"Troubled Island," a new American opera by William Grant Still with libretto by Langston Hughes, will receive its world premiere during the six-week spring season of the New York City Opera Company, which opens March 24 at City Center. *Thurs. 2-17-44*

The four-act work, which has as its theme the search for human freedom, deals with the story of Jean Jacques Dessalines, celebrated in history as the first Emperor of Haiti and the founder of that island's independence. It was Dessalines, who by defeating the French and expelling them from Haiti, foiled the scheme of Napoleon to conquer Louisiana. The opera concerns the Negro patriot's rise to power and the tragic ending of his brief but eventful career as the leader of his people.

Thurs. 2-17-44
Halasz Will Conduct
The production will be staged by Eugene S. Bryden, who returns to the company after a two and a half year absence. The settings and costumes will be executed by H. A. Condon. Laszlo Halasz, artistic and musical director, will conduct, and the leading role will be sung by Robert Weede and Lawrence Winters, who will alternate in the part.

Mr. Still, the composer of "Troubled Island," has written prolifically, his output including symphonic works, choral works and ballets which have been performed by many major orchestras of this country. His "Afro-American Symphony" was introduced by Leopold Stokowski on the first transcontinental tour of the Philadelphia Orchestra, and later was played by the Chicago Symphony Orchestra and the Philharmonic-Symphony Orchestra.

Last year Mr. Stokowski presented Still's "Festive Overture" three times with the Philadelphia Symphony Orchestra, which previously had given other works of his, including "In Memoriam—The Colored Soldiers Who Died for Democracy," directed by George Szell. Mr. Still was the first Negro to conduct a major symphony orchestra in the United States when he led the Los Angeles Symphony in 1936.

Librettist Visited Haiti

Mr. Hughes, the librettist of "Troubled Island," spent six months in Haiti gathering background material for the text of the opera.

Among his published works are thirty songs, including "Freedom Road"; five volumes of poetry; the novel, "Not Without Laughter," and a book of short stories. He wrote the lyrics for Kurt Weill's musical setting of Elmer Rice's "Street Scene," and his play, "Mulatto," had a year's run on Broadway in 1935.

"Troubled Island" will highlight the opera company's forthcoming season, which will consist of thirty-three performances of fourteen works, to be presented on Thursday, Friday and Sunday nights and Sunday afternoons, with three performances scheduled for Wednesday evening. *Thurs. 2-17-44*



LANGSTON Hughes

Chicago Defender "Troubled Island": Story Of Great Dreams, Tragedy

THE old story of the tragic gulf between a man's great dreams and their realization furnishes the basic theme for my opera "Troubled Island" with music by William Grant Still which the New York City Center is presenting on March 31. Toussaint L'Ouverture, Dessalines, and Christophe each had great dreams for Haiti, dreams of freedom from slavery, from the French, and of a homeland all their own.

They achieved freedom from slavery for all their people. But Toussaint was tricked onto a French battleship and taken away to European imprisonment by Napoleon. Dessalines was shot in ambush. Christophe killed himself.

All this occurred in Haiti more than a 150 years ago. But out of their dreams, courage, determination, and strength the present Republic of Haiti was born. That their lives ended in personal tragedy, that each paid with his life for the dream, is now a matter of history and of legend. Out of history and legend and my own imagination in a free treatment of the materials in the books and archives, I fashioned the libretto to which the composer, Still, has given a melodious and magnificent setting.

Each man's life is something to sing about—great leaders, Toussaint, Dessalines, Christophe—but to me sharpest and saddest and most dramatic of the three is the life of Dessalines. Like the others, he, too, was a slave. But he was not as literate as Toussaint, nor as wise as Christophe. Still he dreamed of freedom and was willing to fight for it. He was willing to cajole and command and lead others to fight for it. He was willing to die to be free. But his qualities of leadership were greater than his qualities of administration and persuasion and statesmanship. And being unlettered, he could not write commands nor read petitions.

When, after Toussaint's betrayal by the French, Dessalines became head of the State, the qualities that made him a tiger in battle no longer served him well as a leader in peace. But his dreams were true to the cause for which he had fought. He wanted to make Haiti strong and great and keep it free. And he wanted to build this strength and greatness in a hurry. When his newly freed compatriots did not share his enthusiasm for day-long, month-long hard work, and did not relish driving themselves after having been driven by white masters for so many years, Dessalines himself became a master, a tyrant, in his determination to accomplish the tasks he had set for Haiti.

He was betrayed by his generals and his secretaries many of whom, too, wanted a life of ease, not of work. And it was easy for them to betray him because Dessalines had no book-learning, no guile, no sense of intrigue. His earnest one-track mind said, "Work! Work! Work! . . . Build! Build! Build . . . Hurry. Hurry! Hurry! . . . Make Haiti strong so that no one can take our land or our freedom away from us again."

Because he felt that he needed a clever woman at his side as his Empress, he cast off the faithful wife of his slave days and took unto himself a beautiful and fair mistress who spoke perfect French and who could read and write. In the opera, "Troubled Island," this court beauty betrays her Emperor and conspires against him with the traitorous generals. She dreams of Paris where lights are bright and no palm trees rattle in the wind, no peasant drums disturb the night. At a great banquet of state when the peasants come with their wild dances and their drums, she makes Dessalines berate them and decry their ancient customs.

That very evening, news of revolt comes from the South. The lords and ladies desert his banquet table to become his enemies. Dessalines

calls for his sword, the weapon that served him well in the fight for freedom. Now he intends to use it against those he helped to free. He mounts his horse. "The Tiger rides again!" Into the night to meet his foes. But his foes are not honorable men who fight fair. In the market place of a little fishing village they hide behind walls and in doorways and when, the next morning, Dessalines rides into the village square, soldiers surround him. But the soldiers will not fire upon their Emperor. A treacherous general shoots him in the back.

Folks flee the market square and leave his body deserted. Ragamuffins come and steal his finery of office away and leave him in the dust, his back bare, the scars of his slave days exposed to the sun. A ragged woman, his wife of the slave years, comes and finds him there. She recognizes those scars across his back. She kneels above the man she loves in spite of all, the man who left her alone in his greatness. She bends down and kisses his scars, knowing that his name belongs to history, but his love had been her own.

Jean Leon Destiné, who is appearing tonight in a joint program at the New School, will appear with a group of eight Haitian dancers in the New York City Opera Company's production of William Grant Still's new opera, "Troubled Island," which will have its première on March 31. Mr. Destiné, in collaboration with George Balanchine and Stage Director Eugene Bryden, will stage a voodoo dance in the first act and a tempestuous native dance in the second. The regular corps de ballet under Mr. Balanchine's direction will also appear in the second act in a minuet.

William Grant Still's Opera On Haiti Gets World Premiere

By Ben Levine 28

THE WORLD PREMIERE of *Troubled Island* by the New York City Center Opera Co. last week was a major event in the history of American music. In the first place, the production of an opera by a contemporary American musician is nowadays so rare as to be in itself an historic occasion. But when

TROUBLED ISLAND, opera in three acts. Music by William Grantland Still. Libretto by Langston Hughes. New York City Opera Co.

The composer, William Grantland Still, is a Negro, who has been working for more than a decade to win a hearing for his creation, the significance of the step taken by the City Center people is tenfold greater.

The libretto was written by the famous Negro poet, Langston Hughes.

In addition, the cast at the City Center production is composed largely of Negro singers. This too made the event a notable one.

And the subject, also, is of an epoch-making nature. It deals with the story of the revolt led by Jean Jacques Dessalines, and tells the story of Dessalines's degeneration into a despot and his betrayal by his wife and the corrupt courtiers. This story is an ideal subject for musical drama, and the poetic libretto takes advantage of the opportunities.

THE METROPOLITAN Opera Co. had this opera under consideration about 15 years ago, and then suddenly dropped the whole thing. This was, of course, not "censorship." It was only "free enterprise" by the big-business monopoly in the musical field. Those who criticize the free and open discussions on music in the Soviet Union would do well to compare the Socialist way of musical life with what goes on in this country, where an oligarchy can without a word of explanation deny a hearing to a composer. And it can be taken for granted that the fact that the composer and librettist are Negroes, and that the subject is not some innocuous love story but is

the story of a Negro revolt, had something to do with the Metropolitan's decision.

THE MUSIC, too, is of a level to warrant giving the American public a chance to judge it. If it falls short of the dramatic possibilities latent in the libretto, it still has its moments of intensity. There is the fine scene in the second act portraying Dessalines's reactions to a letter from peasants imploring that a teacher be sent them so they could learn to read and write. In this scene we get a glimpse of the sort of pathos achieved by Mousorgsky in *Boris Goudonoff*.

UNFORTUNATELY Still did not develop this phase sufficiently, and most of the music was of a pallid, decorative quality, too heavily influenced by productions like *Porgy and Bess*.

The imaginative settings including a somber, variegated Haitian sky, together with the colorful garments of fishermen and other peasants, and the brilliant apparel of the palace courtiers, supply a feast for the eye.



THE SINGERS, naturally, were handicapped by the absence of definite melodies and musically dramatic climaxes.

Oscar Natzka, who sang the part of Martel, the sage who warns Dessalines not to desert the people, was given the best lines and the best music, and did well with them.

Robert Weede, in the title role,

was a powerful hero, though sometimes he waved his arms about so restlessly as to give an impression of floundering when he sought to portray grandeur.

Marie Powers as Azelia, the cast-off wife of Dessalines, was a strong figure as she wandered through the scenes to foreshadow the final tragedy.

There was also good ensemble singing.

The voodoo dancers were given such a small space that they were merely a confusion of naked legs. I enjoyed more the minuet in the third act because of the music which, while it was imitative, at least imitated excellent 18th century music.

BUT WITH ALL its handicaps, the opera is definitely worth hearing. The Dessalines revolt of 1803 that it depicts followed the earlier revolt led by Toussaint L'Ouverture of 1791, which was inspired by the French revolution and ousted the British and Spanish exploiters. When Napoleon, as leader of the French bourgeoisie, imprisoned Toussaint and attempted to impose the rule of the French plantation owners and merchants, new revolts broke out, one of which was led by Dessalines. These new revolts are significant in world history in that they marked the first time, before Napoleon's Spanish and Russian defeats, in which a national liberation movement was successful against Napoleon's tyranny.

Now that Still's opera has broken the ground for musical dramas about such big subjects, we hope to see other composers handle similar significant events, of which modern, and contemporary history affords so many rich examples.

CITY OPERA OPENS SEASON WITH 'AIDA'

Enthusiastic Throng Attends
First Spring Production —

Winters, Williams Heard
New York Times

The New York City Opera Company opened its spring season with a performance of Verdi's "Aida" last night at the City Center. This work, which was added to the organization's repertoire last fall, received a carefully detailed presentation at this latest hearing and aroused an enthusiastic response from the large audience in attendance. *Sat. 3-26-49*

Considering the limited space of the City Center's shallow stage, the production, one of the most ambitious the company has attempted so far, had much in its favor from the scenic angle. The stage pictures were consistently attractive, whether regarded from the standpoint of the settings, the costumes, or the direction. Much imagination and considerable originality were employed in imbuing the opera with sufficient sumptuousness and pageantry to make it satisfying to the eye, and in this respect the performance especially commanded admiration and praise.

Vocally, however, "Aida" demands a cast capable of a more heroic type of singing than proved to be at the disposal of most of the personnel. Only Lawrence Winters as Amonasro, Norman Scott as the King and Oscar Natzka as Ramfis, possessed voices with enough substance and power for their respective parts. It was a happy thought to put Amonasro and Aida, the two Ethiopian personages of the Egyptian story, in the hands of Negro artists. But unlike Mr. Winters, Camilla Williams, who assumed the title role, found Verdi's music too heavy for her essentially lyric voice.

Mr. Winters and Miss Williams both sang with dramatic fervor and deep expressiveness. But though Miss Williams could achieve considerable wealth of sound in the upper reaches of the scale, the lower half of the range was too thin and in pianissimo singing too unsteady to meet the exactions of the part, while Mr. Winters found it possible to deliver his music with the awaited tonal voluminousness.

Although Rudolph Petrak, who sang the part of Rhadames for the first time, and Margery Mayer, the new Amneris, were to be lauded for the sweetness and freshness of their tones and their secure an-

istry, neither happened to have the dramatic sort of voice asked for the roles they interpreted. In fact, lyric vocalism predominated in the work, which necessitates a much weightier kind of singing to make it viable. *Sat. 3-26-49*

The chorus acquitted itself well in the big ensembles, but the corps de ballet added little to the effectiveness of the scenes in which it appeared. As for the orchestra, it played smoothly and expertly under the direction of Laszlo Halasz, who, though sometimes favoring too sluggish tempi, gave the score a fully comprehending reading and held his forces on stage and in the pit under firm control. —N. S.

Dr. White's Opera, "Ouanga," Has Premiere in South Bend

SOUTH BEND, Ind.—Musicians, motion picture representatives and dramatic scouts flouted South Bend over the week end to witness the world premiere of a new American opera, "Ouanga," by Dr. Clarence Cameron White, violinist-composer of New York City. The opera, a story of Haiti and its Voodoo cult, was performed Friday and Saturday nights in the Central High School auditorium by the H. T. Burleigh Music Association of this city. *Sat. 3-26-49*

Authentic Voodoo Dances
Fritz Vincent, baritone, of Port au Prince, Haiti, now of NYC, sang the role of the emperor, Desalines, and Miss Carmen Malebranche, soprano, also of Port au Prince and NYC, sang the role of Deflee, the rejected lover of Desalines and a follower of the Voodoo cult.

James Lewis Cassaday was in charge of setting and costuming. George Zigmont Gaska directed a selected symphonic orchestra, and the authentic Voodoo dances were staged by professional dancers from the Katherine Flowers School in Chicago. Other singers came from Chicago for leading roles.

Officials of the Haitian Government attended the premiere and conferred with Dr. White on proposed plans to take the opera to the island next year as a feature of a world fair to open there in January. *Sat. 3-26-49*

"Then," said Dr. White, "I want to take it to South America, to Paris and London and finally back to New York." Following the performances here, Dr. White will go to Bakersfield, Calif. to direct a community music festival in July.

Elegant Attire Adds Color to NNO's Opera Presentation

Apr. 5 American
Baltimore, Md.

WASHINGTON
Smartly and elegantly attired women added color to a group of some 3500 persons who attended the National Negro Opera Company's "Aida" at the National Guard Armory Saturday night.

Mrs. Geneva K. Valantine, founder of Inspiration House and the Business and Professional Women's League, wore a black and white lace and net gown. Mrs. Ethel Hunt, author, lecturer, who made an impassioned plea during the third act intermission for help in establishing an opera house in Washington, wore black lace. Mrs. Clyde Johnson Moody chose a red, green and black gown. Mrs. Ora E. Warf wore a gown of pale blue topped by a velvet cape. Others attending were:

Mr. and Mrs. J. G. Mosby, Dr. R. Farley Fisher, Dr. Jesse Keene, Dr. and Mrs. H. Beldon, William G. Francis, Mrs. Frances Gales, Miss Dorothy Poynter, Mrs. Catherine Brooks, William Martin, Mrs. Myrtle Murphy, Mr. and Mrs. Roy Garvin, the very smart in navy blue. *Sat. 3-14-49*
Dr. and Mrs. Montague Cobb, Mrs. Jabez Lee, Harold Hunt, B. Doyle Mitchell, Dr. C. Herbert Marshall, Mrs. Catherine Cardwell, Dr. B. O. Holland, Miss Vivian C. Kent,

Dr. and Mrs. Charles D. B. King, Minister of the Liberian Legation; Congressman William L. Dawson, Congressman Adam Clayton Powell, Harrison Jackson, Clark Griffith, Spurgeon Burke, A. W. Graves, D. Cardwell, and the Haitian, Egyptian, Ethiopian, and Italian Embassies;

Katie Snow, Lucille Sorrell, Elizabeth Turpin, Mary Walton, Victoria Walton, Martha M. Watts, and Margaret Wrenn.

Dean and Mrs. Warner Lawson, she in a gay black background print, Frances Recklin of New York, Camille Nickerson, in a native gown, Blanche Avalone, and Alice Hayden Merritt, poetess of Danville, Va., in a peach evening gown.

Ethel Ramos Harris, Dorothy Maynor, Lena Horne, Mrs. Mary McLeod Bethune, who was represented by Mrs. A. Denton and Thomas View.

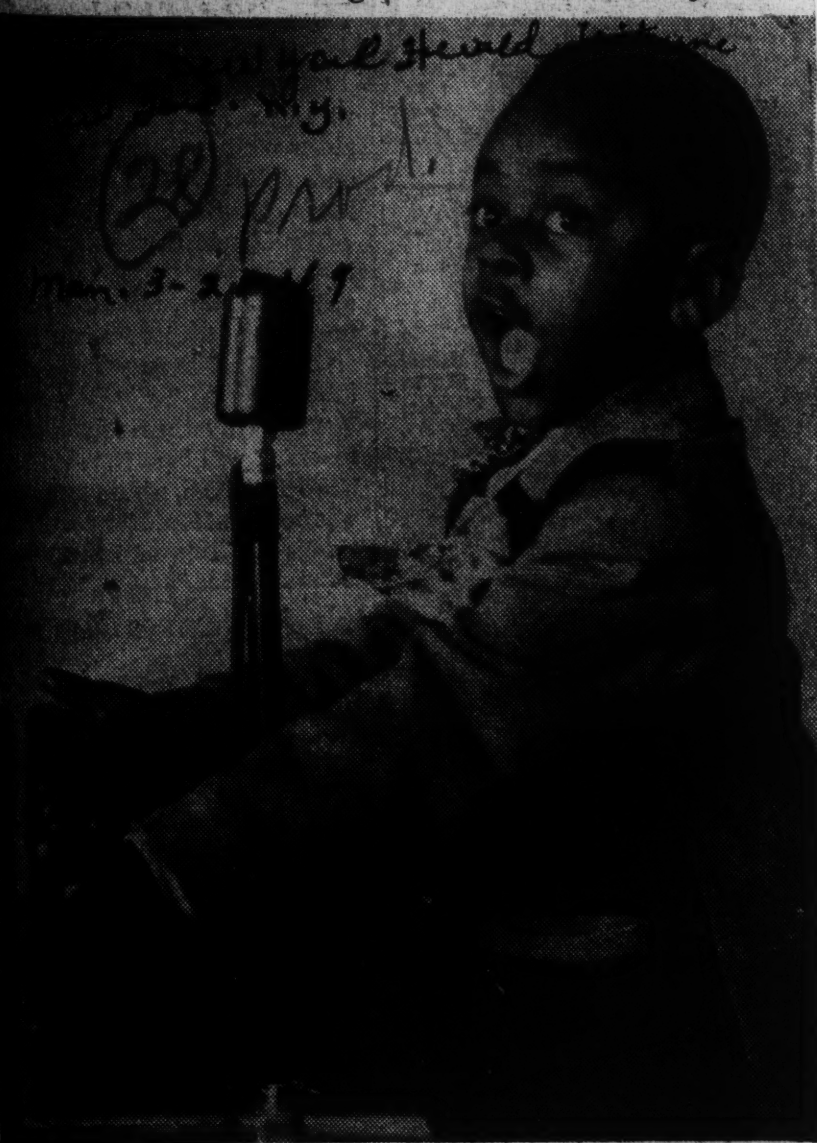
Mrs. Dawson Speaks
Mrs. Mary Cardwell Dawson, who made one public appearance during the opera at which time she pleaded for an opera house in Washington, wore a gold evening gown with deep v-cut back and multi-colored sequins. Mrs. B. Doyle Mitchell, general chairman of the opera, wore a white gown with bouffant skirt and red cummerbund. *Sat. 3-14-49*

Hostesses who wore rainbow colored evening gowns were:

Alma Anderson, Cordelis Bailey, Adline Bayor, Beatrice Black, Agnes Bradley, Sarah Brooks, Catherine Brown, Esther Bush, Thelma Cannon, Mehitabel Cardwell, Willie R. Carter, Maude B. Christian, Marjorie Coleman, Helen Couzens, Gussie S. Fulmer, Herman Gibson, Mary Goodsby, Bessie Harris, Mattie Hart, Alma Jackson, *Sat. 3-14-49*

Bessie Jackson, Laura Jackson, Willie B. Jackson, Hilda M. Joiner, Sarah M. Little, Nellie McKenzie, Mayme R. Merriweather, Blanche Patton, Lelia Peeples, Ruth Parker, Anne Price, Catherine E. Purdie, Bernice Rhone, Nannie Singleton, Edith Smith, Eula Smith, Henrietta Smith, Kathleen Smith,

Five-Year-Old Sings 'The Lord's Prayer'



Sammy Jones Jr., of Englewood, N. J., on WHBI yesterday

Boy Singer, 5, Holds Audience Spellbound at His Radio Debut

By Daniel H. Bloom

NEWARK, N. J., March 20.—A five-year-old boy stepped up to the microphone today in station WHBI, 100 Shipman Street, to sing "The Lord's Prayer." In a matter of seconds he had the studio audience under his spell and when he finished the response was thunderous. *New York N.Y.*

The boy was Sammy Jones Jr. and the program, "Holy Hour Gospel Singers." Sammy has been singing spirituals and religious songs since he was two, but this was his first radio appearance.

His mother, Mrs. Ella Jones, said he has sung in more than fifty churches in the last three years, in some of them half a dozen times.

Before the program, broadcast at 10 a. m. Sammy was running

around the studio greeting friends with a handshake and a large smile. Every one seemed to know him. *Mon. 3-21-49*

"Sammy's just past five," his mother said. "He was born on New Year's morning just two hours after the whistle blew. At first we tried giving him singing lessons, but he wouldn't stay put long enough to concentrate so we decided to let him go until he gets a little older." *The Herald Tribune*

Some of the larger churches in which he has sung during last six months are the Metropolitan Methodist Church, Salem Methodist Church, Greater Bethel Church and Mount Moriah Baptist Church, all in New York City.

"He was good today," Mrs. Jones said, "but you ought to see him in a church. He just takes over in churches. He leaves the mike and

Prodigies (General)

goes right down the aisles into the crowd and they just roar for him."

Sammy is not a self-conscious child, but today he was a little nervous. He kept glancing toward his mother for reassurance. He always found her smiling encouragingly. *The Herald Tribune*

Mrs. Jones said: "He's so brave. He'll step right out in front of an audience and the more they clap the more he'll put out. He seems to throw himself right into the spirit of things." *New York N.Y.*

Sammy and his family live at 311 Englewood Avenue, Englewood, N. J., and he attends the Englewood Nursery School. *5-21-49*

Famed Child Star To Tour Under Gale Agency Inc. Banner

NEW YORK—A new excitement has started growing in the theatrical world since the announcement that Tim Gale, prexy of the agency by the same last name, has acquired the booking rights to Toni Harper, the sensational child star.

As meat for the announcement, Gale made it known that come June and school vacation, the girl who jumped into national prominence on the notes of a song will be booked on a complete tour of the East. It will be an extensive trek with a concert at Carnegie Hall included.

When little Miss Harper first hit the song ways her talent made pages of copy in both Life and Time magazines and caused such greats as Cab Calloway to remark, "She's real gone. Louis Armstrong said that she's the greatest discovery since safety-pins and Nat King Cole called her the atomic bomb of the theatrical world."

MADE PIX

The first to lean towards her talent, Hollywood got the jump on all and sundry and Columbia Pictures captured her for two major productions, "Make Believe Ballroom" and the "Angel of Broadway." Both of these flickers are scheduled for a spring release and the entire nation is expected to go wild over this new babe in the song forest.

No freak attraction, Toni is a full-fledged artist whose Columbia recordings are big-time stuff. Sounding like Ella Fitzgerald she adds to this natural talent with a stagecraft that's the envy of veterans, wise in the ways of the stops along marquee lane.

Nine years old and cute as the

proverbial bug's ear, the mite-sized songstress has been vocalizing almost since the time she graduated from diapers. Possessing a natural sense of rhythm, her ingenious improvising has set her apart in the field. *Mon. 3-21-49*

STOLE SHOW

Strange as it seems she was first given the chance to sing while attending a dancing school. It was Nick Castle, the film dance director, who first had his ears captured by her voice. Producing a big Christmas revue, he spotted the youngster in a singing role and she stole the show. Then came other theatre and all-star show appearance.

Eddie Contor heard Toni's fresh, whispery voice and asked her to sing on his special Christmas broadcast. A few hours before air time, Toni was informed that she was to sing the closing number, "Jingle-Bells." Together with her arranger and accompanist, Eddie Beal, Toni worked out a bright, effervescent version of the tune that was another show stopper. She had quite a theatre history after that, but the rest will be filled in come June.



Toni Breaks It Up On Sullivan TV Show

Fresh from her sensational Carnegie Hall debut which left critics and fans reeling in pleased amazement, 11-year-old Toni Harper took over Columnist Ed Sullivan's "Toast of the Town" television show last Sunday and captured the hearts of all who heard and saw her.

Originally scheduled to do only one song, Toni clicked so solidly at rehearsals for the TV program the day before that Ed Sullivan and his maestro, Ray Block, got together with Toni and built her appearance up so much that to viewers it seemed as if the whole show had been developed for the minute miss.

Even before she appeared on the "Toast of the Town" program Toni had been winning raves from New Yorkers. Columnist Sullivan commented last week, "Maestro Ray Block says Toni Harper, Coast youngster who clicked with 'Candy Store Blues,' is one of the five greatest stage prodigies to hit Broadway in the past 20 years. Lew Leslie calls the child the greatest Negro star since Florence Mills."

Both radio and television producers have barraged the Gale Agency, which is booking her tour, with requests for the youngster's services. Milton Berle is already making plans to use Toni on one of his first shows next season.

A NEW STAR IS BORN:

Toni Harper Cheered in Carnegie Recital

NEW YORK — Toni Harper made her debut at Carnegie Hall on Saturday night, and the audience in the crowded music mecca rose as one at the end of the concert revue and cheered the 11-year-old star of screen and records.

The "Candy Store Blues" kid seemed tiny standing on the cavernous stage but her personality and voice filled every corner of the huge hall.

Singing a variety of songs which ranged from "Muffin Man" to "Swing Low Sweet Chariot," Toni caused Lew Leslie, producer of the famed "Blackbird Revues" of yesteryear, to exclaim: "There stands another Florence Mills. Toni is the first truly great artist to come upon the American scene in the last 10 years."

But producer Leslie wasn't alone in his high praises of the Hollywood youth's talents. Columnists, disc jockies and the public left to rave about a great performer. Critics were unanimous in the verdict that Toni was not to be judged as a "child star" for she is a "star" in every sense of the word.

Sharing the bill with Toni, Lester Young and his orchestra drew more than their share of cheers. Each time the "Prez" tilted his saxophone skyward three rows of his faithful followers swooned with delight.

From the moment Toni arrived in New York it was obvious she was going to become the Empire City's sweetheart. Greeted at the train by a delegation of Pennsylvania Station redcaps Toni was appointed an honorary captain of the redcaps. Toni's dad, a redcap in Los Angeles's Union Station, had written the Pennsylvania Station asking if some of his working brothers in New York would keep an eye on his celebrated daughter.

With her Carnegie Hall debut a matter for the history books, the talented youngster is ready to embark on a nationwide tour of concert halls.

Life Hails Toni

will feed the curiosity of fans from coast to coast.

Photographed almost constantly by two staff members of the popular weekly magazine during her recent stay in New York, prior to the Carnegie Hall performance, much "off-stage" angles of the little career girl's personal life will be incorporated into the planned story.

TIME, TOO

Last year, Life magazine gave the child an editorial pat on the back for her recording of "Candy Store Blues" and even filmed Toni waxing the disc. Life's sister publication, Time magazine, joined in the plaudits and devoted a two-page spread to the musical wonder child who is currently thrilling audiences on her tour with the Erskine Hawkins Tuxedo Junction orchestra.

While many other publications are anxious to feature the talented eleven-year-old singer in national layouts, the Gale Agency which is handling the youngster's bookings, reports it is trying its best to negotiate with the many mags who have submitted bids. Meanwhile, the "Candy Store Blues" singer continues to score high on the video scene, having enjoyed a return performance Sunday evening on the Ed Sullivan show, "Toast of the Town," which she was!



TONI HARPER

NEW YORK—Because of her increasing and almost phenomenal success, Life magazine is currently planning another salute, the second in two years, to young song stylist Toni Harper in an elaborate picture spread which

STARTING TOMORROW!

Cool **NATIONAL**

★ *On Stage*
DIRECT FROM HOLLYWOOD!

In
Person

TONI
"CANDY STORE BLUES"
HARPER

THE 11 YEAR OLD
MIRACLE GIRL OF SONG!
★ STAR OF COLUMBIA PICTURES
"MAKE-BELIEVE BALLROOM" • "MANHATTAN ANGEL"
The "HEP-STYLE MOTHER GOOSE" Songstress
ON A MILLION COLUMBIA Records!

Plus ALL-STAR BROADWAY VAUDEVILLE

CHRISTINE & MOLL

COMEDY
MADCAPS

BILLY BISHOP

MAGICAL
MOMENTS

DON CUMMINGS

ALL FOR
FUN

★
AND THE
MANHATTAN MAIDENS

CHARLIE RUGGLES

HOLLYWOOD'S BIG 1949 FUN HIT!

"THE

Lovable Cheat"

Plus • ON SCREEN

PEGGY ANN GARNER • RICHARD NEY
ALAN MOWBRAY • BUSTER KEATON

LAST TIMES TODAY . . . ON STAGE—FRANK PAYNE • WALLY DEAN • HELENE and HOWARD

PRODIGES (TONI HARPER)

Spike Jones, Toni Harper Good On New R



Courier-Journal Photo.

SINGING in her own unclassifiable style is 11-year-old Toni Harper, who appears at the National Theater today. Listening is Miss Betty Martin. Toni and her mother are guests of Miss Martin's parents, Mr. and Mrs. Marion Martin, 2204 W. Chestnut.

"I've got hiccups," announced Toni, demonstrating the truth of her statement. After a series of hiccups, she added, "Pitiful, ain't it?" Diagnosing the cause of the hiccups as hunger, she ordered a cheeseburger and a banana malted "and if they haven't got banana get vanilla."

"Put your chewing gum away, Toni," Wilde said.

"Nope!"

"I'll give you three packages if you'll just put that gum away while you're talking."

"Make it five and I will."

"Can't do that. Three."

"Nope."

Wilde's authority was asserted when he asked Toni to sing. At that moment she was standing in the wings watching the pretty grownup girls on the National stage. "Just one verse of 'The Three Bears,'" Wilde asked. Stinting nothing she gave her

SARAH VAUGHAN, a young woman with a blue tone and a break in her voice, is turning out to be one of the best of the new singers. Her Columbia recording of *Make Believe* (not the old Jerome Kern tune, but something that goes "Make believe you are glad when you're sorry") is a mighty fine bit. It is a simple thing both in rhythm and melody. Assisted by an unidentified vocal group, she sings it simply and easily—and makes it enjoyable. On the second side is *That Lucky Old Sun* in which she gets unnecessarily dramatic. Another Vaughn—Vaughn Monroe—coincidentally does the same two songs for Victor. In my opinion he doesn't do them nearly so well.

ANOTHER of the better new pop tunes is Horace Heidt's recording of *I Can't Believe It and The Hills, the Wind and the Trees* for Magnolia. Harold Parr and Melissa Smith sing a pleasant duet in the first of these.

I didn't hear little Toni Harper when she was on the National stage recently, but after listening to her newest Columbia recording *I wish I had*. In singing *You're Too Tall, I'm Too Small* with Herb Jeffries she reveals a technique and sense of time rarely found in performers three times her age.

I AM, BY and large, a man who can take comedy songs but usually lets them alone. One I am happy to take is Spike Jones' tear-dipped version of *None But the Lonely Heart*. In it Helen Grayco, Spike himself and a weepy violin rip apart not only Tchaikovsky's song but also radio's soap opera. It deals, in part, with John who has another wife who has another husband and so on and so on. The jacked-up arrangement they have of *Dance of the Hours* seems pretty flat.

A couple of baseball novelties also are with us. The newer of them is a Victor recording of Count Basie and his orchestra playing and singing *Did You See Jackie Robinson Hit That Ball?* The other is the fairly old *Joltin' Joe DiMaggio*, done by Les Brown and his orchestra for Columbia. The other Count Basie side is a solid piece of jazz, *Shoutin' Blues*. Les Brown plays *The Nickel Serenade* on the second side of his record.

Among the other novelties are the Irving Fields' Trio's *Mexican Hot Foot* (very com-



Jones

Toni

... soap operas suffer complicated) and *Lingering Down the Lane* on a Victor record; two tunes from Walt Disney's *Ichabod and Mr. Toad: The Headless Horseman* and *Katrina*, done by Kay Kyser and his orchestra, and Victor's *Three Suns* in *The Windmill's Turning* and *Scotch Hot*.

A LES BROWN record which undoubtedly will get a big play is *Cross Town Trolley*. Betty Taylor, Ray Kellogg and Four Hits and a Miss do a particularly cheerful vocal chorus. On the second side of this Columbia disk is *Just a Gigolo*. A better than ordinary vocal group, the Wingmen, are featured in Horace Heidt's Magnolia recording of *Don't Cry, Cry Baby* and *I'm Drownin' In Your Deep Blue Eyes*. Another tune about blue eyes, *Where Are You, Blue Eyes?*, is played by the Merrie Musette Orchestra for Victor along with *Play, Hurdy Gurdy, Play*.

IN THE STRICTLY sentimental division perhaps the best new recording is *Just for Fun* as done by Freddy Martin and his orchestra for Victor. Merv Griffin's splendid vocal helps to make it one of the finest records in this whole list. On the second side is *The Other Side of the Hill*. Perry Como breathes deeply and sings *Give Me Your Hand* and *I Wish I had a Record* for Victor. Another Victor record finds the fancy Percy Faith orchestra playing *Deep Purple* and *Oodles of Noodles*. Plays them well, too. Bringing up the rear (and an appropriate place for him, too) is Frank Sinatra singing *Let Her Go, Let Her Go, Let Her Go* and a perfectly poisonous ditty called the *Wedding of Lilli Marlene*, which is in no sense of the word a legitimate offspring of the wartime Lilli Marlene.

ing a lull in the conversation of the grownups she darted back to see more of the movie, but was firmly returned by Al Wilde, her agent.

Chewing gum vigorously and clutching a huge candy bar, she seated herself with cheerful resignation for the interview.

But the mechanics of an adding machine near by distracted her. She was distraught in her answers about school, movies, her birthday, and her dog.

Likes Any Movie.

Asked what type of movies she likes best, she answered briefly, "any kind." She is in the seventh grade in a Los Angeles public school.

"She gets all A's and B's," said her mother, Mrs. Henry Harper.

Toni's Singing Has Grown-up Style, But She's 11 Years Old and Likes It

The 11-year-old Toni begins a week's appearance at the National Theater today. She is also under a five-year contract to make records.

Talking with Toni—or trying to talk with Toni—you get the impression of an unusually healthy child; a child inordinately fond of chewing gum, candy, movies, malted milks, and cheeseburgers; a child even more childish than her years who still writes letters to her dog Queenie—and a child who could do with a

By MARION PORTER

Toni Harper is a little girl who innocently puts sexy significance into singing "The Three Bears," an innocent little ditty—and is well on her way to making her fortune.

Engrossed in Film.

But hearing her sing in that breathy, low-pitched, faintly and funnily lascivious little-girl style, you are lost trying to analyze the quality in her voice that makes an innocuous phrase about three bears walking down the road and meeting Goldilocks—not innocuous at all.

Toni unwillingly left the movie at the National for an interview in the office of the theater. Dur-

who accompanies the young vocalist. Toni's father, a redcap, and her brother are in Los Angeles. She likes school, added her mother.

"No-o-o, I don't like school," Toni said in astonishment.

"You like your teachers—you have sort of an affinity for schoolteachers — remember how afraid you were your tutor was going to get married?" said Wilde. "Toni doesn't travel during the school year usually—but was on tour the last two months of the term. I'll bet Toni would like to be a schoolteacher."

"Me a schoolteacher—Whe-e-e!" said Toni.

"You wanted to be a doctor for a while, didn't you?" prompted Wilde.

"Me a doctor and cut all those people open. Whee-e-e-e!"

"She wants to be a singer," was the sensible suggestion of her mother.

Muriel Rahn Triumphant In Title Role Of "Aida"

NEW YORK (NNPA). Muriel Rahn, soprano scored another triumph here Saturday night, July 10 in the title role of "Aida" before an audience of 5,000 at the Triborough Stadium on Randall's Island. Despite a strong wind which breezed over the stage of the stadium, Miss Rahn sang her role in full mellow voice which demonstrated her superiority over other members of the cast.

Miss Rahn played opposite Eddie Ruhl, a white singer of Washington, D. C. who was making his first debut in opera.

IMPRESARIO GIVEN AWARD

Alfredo Salmaggi, who cast Miss Rahn, was given an award for his contribution to colored artists in the field of opera by the New York branch of the NAACP. The presentation was made by Darwin W. Telesford, chairman of the board of the local NAACP. Mr. Salmaggi was the first impresario to cast colored artists in leading roles in opera, having first presented Cataraia Jarboro in "Aida" fifteen years ago.

In accepting the presentation he said "Art is art and what I have done does not merit this tribute which you are paying me. I don't care where art comes from, I will always be happy to present it if it is good art." *Wed. 7-20-49*

Telegrams of congratulation to Mr. Salmaggi and Miss Rahn were read from Dr. Channing H. Tobias, Representative Adam C. Powell, Jr., A. Phillip Randolph, Lester Granger, Paul Whitman, Mrs. Edith Alexander, George Gregory, Louis de Rochement, Lawrence Tibbet, Ludlow Werner, Mrs. Aloncia Flood, and Vincent Impellet.

Opposes Opera Discrimination

MURIEL RAHN CAMPAIGNS FOR TAN SINGERS IN MET

NEW YORK, Aug. 15—Muriel Rahn's "One Woman Campaign" to focus attention on the Metropolitan Opera Company's failure to use Negro singers received a shot in the arm last Friday night when 167 stations of the Columbia Broadcasting System aired a frank discussion of the problem over the popular one-hour Clifton Fadiman show "This Is Broadway."

Speaking to a listening audience of several millions, Miss Rahn tossed the question of discrimination by the Met right into the laps of a panel of experts in the entertainment industry which included Madge Evans, movie star; George F. Kaufman, veteran Broadway playwright; Abe Burrows, radio comedian; and Clifton Fadiman, author, publisher and originator of the "Information Please" program.

Miss Rahn stated that although she had sung "Aida" at the Boston Opera House with the San Carlo Opera Company, and had given several performances with the Salmaggi Opera Company at the Stadium in New York, as well as the Brooklyn Academy of Music and had other roles at her finger-tips, she couldn't even get an audition at the Metropolitan.

Said Mr. Fadiman, "If our government can use the services of Dr. Ralph Bunche to advantage, and if we can use the likeness of a Negro scientist on a three-cent stamp, (George Washington Carver) I don't see why the Metropolitan shouldn't avail itself of the talent of Negro artists."

Madge Evans added that "If the Met ever drops the bars against Negroes, I'm sure it'll come out of the red."

George Kaufman stated, "Broadway has practically dropped all its racial bars" and he saw no earthly reason why racial bars should exist anywhere."

Miss Rahn replied that, "Negro singers were definitely encouraged by the democracy in sports" and Jones, and subsequently has established that "If Jackie Robinson could be seen again on the stage in mid-

that Negro singers ought to be admitted to the Major League too, musically speaking."



ABOVE, LEFT TO RIGHT, Mayor James Michael Curley has just presented 'key' to City of Boston to Muriel Rahn, and the singer in turn presented

the Mayor with tickets to her concert in the Hub City on Oct. 5th. Mrs. M. J. Dandridge, Muriel's aunt, looks on.

Muriel Rahn To Sing at Columbia U.

NEW YORK — Operatic artist Muriel Rahn, who rose to fame via Billy Rose's production of "Carmen by the democracy in sports" and Jones, and subsequently has established many firsts in her field, will

January, when she stars in "The Barrier," a musical tragedy in opera form.

Produced by the Columbia University Opera Workshop the Prof. Willard Rhodes-directed production, was penned by Langston Hughes and Jan Meyerowitz. The opera, a psychological drama of the new South, consists of a prologue and two acts in three scenes. Cora, the role Miss Rahn will fill, makes tremendous vocal and histrionic demands, revealed Professor Rhodes.

**MURIEL RAHN HONORED
BY BOSTON MAYOR**

Boston, Mass. The City of Boston brought out the carpet of welcome for the return of a native daughter this week when Muriel Rahn, noted concert and opera star, was presented a golden "key to the City" by the Hub town Mayor James Michael Curley. The Mayor also presented Miss Rahn with a new silver dollar "for Luck".

"The dollar will sometimes open doors which the key may not fit," said the Mayor in a spirit of jest.

Miss Rahn then invited Mayor Curley to her Boston Concert on Sunday afternoon, Oct. 9 at Jordan Hall, and presented him with two choice seats.

INTEREST GROWS

The Mayor's interest in Miss Rahn was first aroused when he heard of her appearance in the opera role of "Aida" at the Boston Opera House last winter with the San Carlo Opera Co. Later when he read the glowing reviews in the daily papers which stated that she was a native Bostonian, his interest doubled. Finally, when he noted she was due for concert here, he invited her to visit him at City Hall a week earlier to receive the "key to the City." Local citizens are hard pressed to remember whether another Negro has been accorded this courtesy by Mayor Curley.

Journal and Guide
Sat. 10-8-49
Norfolk, Va.

Opera A Langston Hughes Product

**Muriel Rahn To Sing In
Columbia U. Opera Drama**

NEW YORK—Columbia University, for the second time in five years, will offer a psychological drama in modern opera form next month, with the world premiere of the Langston Hughes-Jan Meyerowitz tragedy, "The Barrier."

A presentation of the Columbia University Opera Workshop in co-operation with the Columbia Theater Associates, "The Barrier" will deal directly with contemporary racial problems in America.

"The Barrier," which consists of a prologue and two acts in three scenes, will bring an unusual combination of theatrical talents to bear on the mulatto's problem of adjustment in today's society.

SIX SINGING ROLES

There are only six singing roles in "The Barrier," one of which will be played by Miss Muriel Rahn, and five speaking parts. Miss Rahn, who starred in Oscar Hammerstein's musical hit, "Carmen Jones," has postponed an extensive concert tour in order to sing the role of Cal, mother of the mulatto, for casting for other roles is now in progress.

Felix Brentano, a member of the workshop faculty and pioneer in the production of classical operettas on Broadway, will handle stage direction for "The Barrier."

Langston Hughes, who returns to the University in which he was once a student, is one of the nation's major poets. He contributed the libretto to Grant Still's "Troubled Island" and wrote the lyrics for the Elmer Rice-Kurt Weill hit, "Street Scene."

"The Barrier" is based on a short story entitled "Father and Son" which appeared many years ago in a Langston Hughes collection of short stories entitled "The Ways of White Folks." "Father and Son" was later dramatized and played the entire 1935-1936 theatrical season on Broadway under the title of the "Mulatto." The story has since been translated into Italian and the play into German. Mr. Hughes is known for his books of poetry, "The Weary Blues," "Shakespeare in Harlem" and the "Dream Keeper," and for his autobiography, "The Big Sea." He received the Guggenheim Fellowship in 1940.

Jan Meyerowitz is a member of the faculty of the Berkshire Music Festival where his one act opera "Simoon," based on a Strindberg play, was performed last summer.

Muriel Rahn Among 15
to be Honored by Women's
Council.

Washington- Muriel Rahn, concert and opera star, has been chosen by the National Council of Negro Women, Inc., as one of 15 outstanding women of the nation who are to be honored for noteworthy achievement during the year.

Miss Rahn was cited for her contribution in the field of music and for her meritorious service in local and national activities." She was notified this week by Jeanetta Welch Brown, executive director of the council, that a 'scroll of honor' would be presented each of the honorees by Mrs. Mary McLeod Bethune, founder-president of the NCNW on its annual honor day, Sunday, at the Council House, here, Miss Rahn will make a special trip to accept the honor in person.

The attention of the nation was focused on Miss Rahn last season when she led a 'Campaign' to open up operatic fields to colored artists.

She succeeded in convincing the 35 year-old San Carlo Opera Company that she could sing the title role of "Aida" and was given a performance at the Boston Opera House which drew a capacity audience of 3,000 and raves from the daily music critics, and also "wormed her way" into the Metropolitan Opera House last December to sing part of the role of "Aida" in a special performance with the Met's own stars for the benefit of AGMA, the opera and concert guild.

This summer she will sing the role in Triboro Stadium on July 9 with the Salmaggi Opera Company.

Afro-American
Baltimore, Ma.
Sat. 6-18-49

Muriel Rahn

History-Making Event in Opera Circles



Lawrence Tibbett (left), veteran Metropolitan Opera baritone, poses with Muriel Rahn soprano, and Jussi Björlin, top Met tenor from Sweden, after both had appeared at New York's Metropolitan Opera House, Dec. 26, before a capacity audience, rendering selections from great operas. Miss Rahn sang the second act finale of "Aida," marking the first time for a non-white artist to sing with Metropolitan Opera stars in joint presentation on the Met stage. *Baltimore Sun, Dec. 27-1-49*

Soprano First of Race to Sing Role in Historic House

By BILLY ROWE
(Courier Staff Writer)

NEW YORK—At long last a Negro artist has been allowed to grace the stage of the Metropolitan Opera House here at Thirty-ninth Street and Broadway. This long awaited bit of democratic history came to pass Sunday night when glamorous soprano Muriel Rahn was cast in the title singing role of "Aida" topping a cast of veteran Met stars on the stage of the traditionally endowed house itself.

A great farewell for the fading break the lily-white bonds which 1948, the precedent-establishing kept democracy out of the historic performance was the culmination old house. This battle has been in of a long and untiring fight to snared both by the press and liberal

thinkers from all sections of the country.

For this department, George F. Brown leveled several telling blows that took effect on the target. By so doing he brought the slight of great Negro operatic artists to the attention of the entire Nation.

FOLLOW LEAD

Following his early lead several other papers came out against the un-American practice of one of the oldest arts in the world. It was pointed out that no other country in the universe kept the Negro out of the full swing of opera as performed in its greatest halls. In fact, most of the stars of that art whom we claim by reason of race, were made famous abroad and not at home.

During the last few months Miss Rahn and her manager-husband, Dick Campbell, started individual shots at the Metropolitan and its governors. The duo followed a straight-forward line and even maneuvered President Truman into the controversy in a sort

of left-handed manner. The result of that counter attack and the ever pounding one of those outside shattered the barrier on Sunday night.

In her appearance Sunday night Miss Rahn was brilliant in the second act finale of the Verdi Opera. She appeared with the Chilean tenor, Ramon Vinay; Clarence Turner, baritone; Jerome Hines, John Brownlee, who appeared as the father of Aida, and Norman Scott, basso.

MAESTRO DIRECTS

Also the entire Metropolitan Opera chorus of 150 voices and eighty-five musicians under the direction of maestro Wilfrid Pelle-

tier. *Dec. 1-1-49*
"Though this is not the complete prize for which artistic-minded liberals have waged an inspired fight, it is a foot in the door which by sheer force of talent may yet open it completely. It was not a

Metropolitan presentation, but was staged under the auspices of the American Guild of Musical Artists, Inc., for the benefit of its welfare fund. Perhaps the biggest show ever to shine under the operatic lights, it was enhanced by more than eighty-five world famous stars of the opera, ballet and concert stage.

Though this performance did not mark the first time that a colored artist has appeared on the stage of the Met, it is the first time that one performed on its stage in other than a solo role. Miss Rahn has appeared previously on the Met stage and so has Marian Anderson, among others.

Already this season Miss Rahn sang the title role of "Aida" for the Salmaggi Opera Company and has already made a preliminary audition with the Metropolitan Auditions of the Air program. Her success there and Sunday night just might end the long fight of the race for full integration into the greatest art at home—here in America.

San Carlo Opera Company Follows in Footsteps of Salmaggi, Drops Bars

Carlo has been enjoying an average forty-week season for almost as many years. *Dec. 1-1-49*
Annually, in April, a New York season of opera is presented by the touring company at the Center Theatre in Radio City which seats several thousand and each night a capacity audience is on hand to witness the great works of the masters. Miss Rahn's manager, stated from his office in New York this week, that he expected Miss Rahn would naturally be accorded a New York appearance with the company when it comes to town. *Dec. 1-1-49*
This week the soprano left New York on her annual Southern concert tour to fill engagements in Mobile, Asheville, Sumter, Bristol, Petersburg and other cities before flying to Boston and joining the opera company for her performance on Feb. 6.

Muriel Rahn First to Gain Admission

BOSTON—Muriel Rahn, operatic and concert soprano, continued to make history this week. First of her race to stand toe to toe with regular Met opera stars on the stage of the old Met itself a stars for European opera companies as well as Martinelli, Lucresi Bori, Tito Ruffo, Anna Fitzhu are again this week when she becomes only a few of the great names which have come from its ranks. *Dec. 1-1-49*
Has Forty-Week Season
When the San Carlo touring season is over, its members usually cart tour to fill engagements in the city of her Company, San Francisco, Salmaggi and others, including the New York City Company, which at best can only afford about 14 weeks of opera during a season, while San

Muriel Rahn Makes Grand Opera Debut

Atlanta Daily World
Atlanta Georgia
Recipient Of Letter From Truman

NEW YORK—FLASH!—Muriel Rahn, soprano, sang the title role of "Aida" at the Metropolitan Opera House, 39th Street and Broadway, in the second act finale of the Verdi opera, in company with Chilean tenor, Ramon Vinay, who sang "Radames"; Birmingham-born mezzo-soprano, Claramae Turner, who sang "Amneris"; Jerome Hines, baritone, who sang "Ramphis"; Norman Scott, basso, the "King"; and veteran Metropolitan baritone, John Brownlee who sang the role of "Amonesro", the father of "Aida". The entire Metropolitan Opera Chorus of 150 voices and 85 musicians, under the direction of Maestro Wilfred Pelletier accompanied the artist in this grand performance of the second act finale of "Aida" on December 26th, 1948 at 8:00 p. m., at which time more than 85 world famous stars of opera, ballet, and concert combined to stage a benefit performance under the auspices of the American Guild of Musical Artists, Inc., for the benefit of its Welfare Fund.

A RARE "FIRST"

This was the first time in history that a Negro artist has made such an appearance in company with veteran Metropolitan Opera stars on the stage of the Metropolitan Opera House itself. Negroes have appeared in solos at various benefits at the Metropolitan, in which case Miss Rahn has also appeared previously, but never before in such company and combined ensemble work as this occasion affords, has any such previous appearance been made by a Negro artist. Miss Rahn sang the title role of "Aida" on two occasions this season for the Salmag Opera Company and has already made a preliminary audition with the Metropolitan Auditions of the "Aida" Program.

SIDELIGHTS

NEW YORK: Chalk up the year 1948 as an eventful one in the career of Muriel Rahn! Besides her coast-to-coast concert tours, the former star of "Carmen Jones" has

quietly gone about the business of opening a "wedge" in the employment ranks of the great Metropolitan Opera Company in New York.

Utilizing every possible means at her disposal to focus attention of the Met powers on her talent and that of other young Negro artists, she has made two preliminary auditions for the "Met. Auditions of the Air" Programs (which were not broadcast but which were listened to by the Auditions Committee) and has sung two performances of day evening the title role of the opera "Aida" with the Salmag Opera Company, stage to which she invited Edward Johnson, Met. Manager, and others of importance.

APPEARED WITH VETS

Finally, to prove her ability for several veteran Met stars on the stage of the old Met. on December 26th at the annual American Guild of Musical Artists Benefit and sang the leading role of the second act finale of "Aida" in company with Ramon Vinay, tenor; Claramae Turner, mezzo-soprano; Jerome Hines, baritone; John Brownlee, baritone; and Norman Scott, basso, backed by the 150-voice Met. Chorus and symphony of 85 musicians, under the baton of Maestro Wilfred Pelletier.

Other highlights of the Muriel Rahn record show that she was the first of her race, along with Edward Matthews, baritone, to appear at the Yale Bowl Summer Concerts. The Carnegie Hall Pops Concerts had her (again with Matthews), and her annual Town Hall recital last May was most favorably received by New York critics. Last, but not least, Miss Rahn is the proud recipient of a personal letter from President Harry S. Truman thanking her for her efforts in behalf of his campaign for election. She sang to more than 85,000 people within two days time on programs of which the President himself spoke.

Pittsburgh Courier
Rahn Sings Aida in

Hometown

Pittsburgh Courier
BOSTON—With an almost fairy tale sequence the course of events leading up to Muriel Rahn's opera debut at the Boston Opera House, Sunday evening, was a brief interruption.

Oddly enough, it was on the same stage that Muriel started on her rise to her present heights. In November 1943, La Rahn did twelve out of the first eighteen performances as the initial Carmen of "Carmen Jones" the successful operetta in which she definitely put her stamp on the future as a personality to be reckoned with in higher music circles.

Sunday, the residents of this staid town from Beacon Hill to Back Bay will no doubt turn out in a masse to welcome home a little girl who saw her first dawn on the banks of the Charles river in good old Boston town. The circumstances under which Muriel returns are much different than previously. This will be the first time in history that a Negro artist has ever graced the boards of this stage with an opera company of national repute and standing.

With more than thirty-five years of unbroken opera seasons in all the major cities of the United States, Central and South America, Canada and Mexico, the San Carlo is probably the only organization of its kind in the world. Manager Fortune Gallo's "American Institution," ever in the forefront in pioneering new departures and improvement in his casting, was forthright in replying to queries as to why he had engaged and signed a Negro singer to his roster. He said, "I heard her sing; I liked her voice; I signed her. Always I love fine music and finer voices, therefore, I take good artists pronto."

to stop the music. At that point, a speaker for the opera company announced that "due to circumstances beyond our control, there will be a brief interruption."

After a pause of five minutes, during which the curtain was closed, the opera was begun again at the beginning of "Celeste Aida," which Napoleon Reed, tenor, was singing when the interruption occurred.

Pittsburgh Courier
Muriel Rahn Awakens Old Boston With Stellar Aida Performance

it was an auspicious debut, and the San Carlo is to be congratulated for having her with them. The only Negro in the cast, she led the city following her for a brief appearance here at staid old Back Bay Boston Opera House in the title role of "Aida" with the San Carlo Opera Company.

Though Miss Rahn has sung in concerts and operas in other cities across the nation, by some strange coincidence she has been absent from the stage here except for a brief appearance with "Carmen Jones" during 1943 on the "pre-Broadway" showing of that opus.

Top critics on the local dailies went to town for Miss Rahn. Boston's largest and one of its oldest newspapers, the Boston Post, through its music critic Warren Storey Smith, said, "Miss Rahn was something new in Boston's experience. Beyond question, she lent the part of the captive Ethiopian princess a degree of plausibility that it seldom has. Miss Rahn was a creature of flesh and blood surrounded by operatic puppets. She sang very expressively, indeed, and it was a most successful debut."

From the Boston Herald, music critic Elinor Hughes stated, "Miss Rahn was received with genuine pleasure and excitement by the audience, and gave an admirable performance vocally as well as histrionically. Altogether, the performance of Verdi's opera, 'Aida,' was held up at the National Guard Armory while a backstage dispute between union representatives and the National Negro Opera Company was in progress. During the first act, representative of Musicians Union No. 161, an affiliate of the American Federation of Labor, walked up to the conductor and ordered him

Chicago Daily News
Muriel Rahn's 'Aida' Awakens Old Boston

She was ably supported by a stellar cast headed by Napoleon Reed, tenor; Betty Voorhees, contralto; Jackson Smith, basso; and Robert McFerrin, baritone, as well as a ballet and chorus of 200, and an orchestra of 50 musicians from the National Symphony Orchestra, under the baton of Conductor Urtel Nespoli. Mrs. Mary Cardwell Dawson, executive director of the National Guard Armory, was in charge this Friday, May 13.

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WHO SPEAKS FOR US?

JOSEPH D. BIBB

The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier—The Editors.

...ion and misunderstanding all over the land. Almost every day some "race problem hustler" is interviewed and quoted by white people. Without portfolio, voluntary spokesmen for colored Americans have appeared before inquiring bodies and have made clumsy and ridiculous commitments involving innocent members of their race.

In New York and Chicago, ludicrous and comical attempts have been made to "annually elect official greeters" and glad-handers to represent the colored citizenry.

In New York, they offer the "Mayor of Harlem," and in Chicago they present the "Mayor of Bronzeville." These "Mayors" were taken seriously for awhile. Bill (Bojangles) Robinson, master of tap dancing and elder statesman of "copasetic artistry," was one-time Mayor of Harlem. He spoke for New York's more than a half million colored residents.



Mr. Bibb

His voice was much more convincing to whites than either Paul Robeson's or the "Man Called White's." Caucasians took Bojangles for a real "race leader." Likewise in Chicago, when one of the members of the gambling fraternity was elected Mayor of Bronzeville, he was given some political patronage and was called in to express his "official" opinions on matters involving human relations.

Neither Robeson nor White has been elected or chosen to voice the opinions and sentiments of the darker minority. White is affiliated with a very widely respected association, and Robeson is said to be a member of the same Communist party that now threatens to control Asia and the billion people of dark skin in the Orient. These gentlemen are both undoubtedly men of far flung affiliations. Both have influence and prestige in America.

ROBESON APPEARS TO be better known in the United States because of his radio, cinema and theatre accomplishments. He is a popular singer of spirituals and his recordings of "Ole Man River" have been heard all over the land.

White is not well known outside of intellectual and interracial areas. Paul seems to speak with just about as much authority as Walter. They both speak out of turn, for neither has been invested with power to represent the vast hordes of colored Americans. But there are many other self-anointed, and self-selected spokesmen for the colored Americans. Far too many.

The unsolicited prognostications of pseudo "race leaders" have spread confusion, dissen-

Asks Who Clothed White With Authority to Speak For Americans of Color

colored people, just as among all other citizens. There are those, who are Tory-minded, like Winston Churchill. There are appeasers and umbrella-bearers like Chamberlain. There are middle-of-the-roads like Anthony Eden.

In the United States there are colored people who follow the party line of Henry Wallace. There are fellow travelers. There are Marxists like Robeson and Republicans like Taft. There are Democrats like Truman and Walter White. And there are opportunists and self-seekers among both races. But there are no authorized spokesmen for colored people.

Strange that any one should give serious consideration to the idea that either Robeson or White could fix the policy of colored Americans in the event of war with Russia.

The Federal Government is quite informed and aware of the patriotism of colored Americans. It is also well established in Washington minds that second-class citizenship is highly resented and that colored Americans are tired of being kicked around. But there are no official spokesmen.

POLITICAL CHARLATANS and religious racketeers with pencil and paper organizations—vest pocket power have had their moments. Some even got free and easy entree into the White House. And they spoke for the "race."

Paul Robeson's unwise and untimely pronouncement, and Walter White's highly presumptive and unauthorized rebuttal open up the entire issue of self-selected spokesmen for the race. Since the influence of Tuskegee waxed and waned, since the yellow leaf of DuBois and the decline of Randolph and the passing of the power of the high churchmen, there has been no recognized leadership among colored Americans.

Marcus Garvey was the last individual who had the energy and imagination to amass a substantial following among colored people. That is the way it should be.

THERE ARE VARIED and diverse schools of thought among

ROGERS SAYS:

By J. A. ROGERS

The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier—The Editors.

WHEN Paul Robeson says (allegedly) that Negroes would not fight Russia, he is certainly not speaking for the majority of them. They will do any and everything most American whites do. However, those leaders and others who rushed to



Mr. Rogers

declare Robeson wrong, since they themselves were not being accused of disloyalty, showed very poor strategy. The Negro gets so little because those keeping him down are so darn sure of him. Once he was a Republican addict, as the Southern

whites are Democratic addicts, and he got nothing; then he switched to the Democrats and the latter, knowing he was already in the bag, continue to give him nothing.

Negroes are Jim Crowed through fear and greed, hence they have nothing to lose by keeping the enemy guessing. Why, even the greenest country girl knows that it's to her advantage to keep her boy-friend guessing at times. Negro leaders would have done better by keeping silent.

FEAR OF RUSSIA and of communism, as well as outside criticism of the United States, have been the Negro's greatest benefactor in recent years. The simple truth is that it is not until some calamity strikes the whites that the Negro begins to get a break. For instance, the Civil War and two World Wars.

The Ku Klux Klan of the 1920's, as I once said, did much good too, by reverse. By attacking Jews, Catholics and foreign-born, it made these, who in the main were against Negroes, realize that mere skin-color was no protection for them. Thus they became allies, more or less willing, of Negroes. Had Hitler been able to invade this country he would have bested on Negroes here more democracy than he did.

I like at all times an exact statement of facts: thus when Robeson is quoted as saying that America today is like Germany as it was under Hitler and Goebbels, I find him extreme. While that's true of states like Georgia, Mississippi and South Carolina,

it's not of the whole Nation. Certain States, New Jersey, Connecticut, Oregon and even Indiana, the last non-Southern State to pass a law against Negroes, are making sincere efforts to wipe out their color lines, and are succeeding, too.

HOWEVER, IF I must condemn Robeson, what must I reserve for those who create and keep alive those conditions that have aroused Robeson's anger? Let those whites who condemn Robeson—and don't forget that the strongest condemnation of him will come from the Negro's greatest enemies—ask themselves what they would do if they were in the Negro's place.

Their whole history shows they wouldn't fight for America. Let's remember there was a time when Americans were British subjects.

Hope long deferred maketh the heart sick. Robeson, like millions of others, is fed up to the neck with unfulfilled promises. In the past forty years I have watched the long line of these will-o'-the-wisps. They are too many to be given here. I watched Negroes buzzing about Theodore Roosevelt as their savior; I watched them buzzing around Franklin Roosevelt, and in the last election I watched them buzz around Harry Truman, and during this time I have seen the Federal Government giving them less and less recognition.

AND IF I live another fifty years, I'll see them still buzzing hopefully around new saviors, who, to tell the truth, really can't help them even if they wish.

I can't say I relish the picture given of the Negro's treatment by Robeson at that Paris conference. I once lived in Europe and found that it was no feather in my cap to be an American.

A man who is despised in his own country is never respected outside of it. Some of the mud thrown at him at home always sticks to him when he goes abroad. However, Robeson only heightened the picture, he did not create it.

I can understand, though I do not endorse, those Negroes who go over to communism. The attitude of Russia towards Negroes as far back as you go is the exact opposite of that of the United States. When American Negroes were in the darkest night

Paul Robeson May Be Wrong But His Speech Was Food for Thought

of slavery, an ex-Negro slave born in Africa rose to be commander-in-chief of the Russian army and his offspring married into the Czar's family.

Another, an American Negro, was a general of division in the Bolshevik revolution. And I could name other distinguished Russian Negroes, past and present. Finally, what exasperates thinking Negroes most and makes Communist sympathizers of many of them, is America's pose as the champion of democracy.

I pay no attention to that now but I recall how it used to irritate me when Woodrow Wilson was dishing it out while Negroes were being lynched.

The American Negro and Mr. Robeson

These statements by Mr. Robeson raise at least two questions: the truth or accuracy of what he says, and his authority for saying them. Mr. Robeson at the so-called World Peace Conference now in session at Paris. These statements assert that American Negroes would never fight Russia, and that President Truman's program for colonial development means new slavery for

their country in the latter war to war with Russia. The world has become accustomed to this repetition of what is accurately interpreted as the Kremlin-inspired "line." While the American public knows how to regard statements which come from supposedly authorized Communist spokesmen, representing, as in this country, a relatively small Communist minority, it must be observed in this instance that Mr. Robeson purports to speak not just for that Communist minority, but for one-tenth of the American population, some fourteen million Americans of Negro extraction.

What are the facts and reasonable conclusions with regard to Mr. Robeson's pontification that American Negroes will never fight Russia? First, American Negroes, as is true of most other Americans, hope that our country will never have to fight any other country. Further, American Negroes, knowing suffering as they do, may, I am sure, be counted among that vast majority of the American people who thoroughly believe in and want peace. But it would be a mistake for the enemies of America to presume upon the peaceful character of Negroes, just as it is a mistake for any enemy of this country to presume upon the peaceful character of the American people as a whole.

American Negroes, again like other Americans, and, indeed, like any spirited people, will fight. The record is clear in this respect. For a cause in which they believe and when their country calls, they will respond, and they will maintain the proud record that no American Negro has ever betrayed his country.

With many thousands of Negroes, who can look back upon the same fact, I recall with pride that in the Civil War my grandfather wore the uniform of the United States government. In the first world war, with hundreds of thousands of other Negroes, I served in the army of my country. In World War II, my three sons, again with sons and daughters of hundreds of thousands of Negro Americans, wore their country's uniform. Two of these sons, now young physicians, recently volunteered to the call of the War Department. One is already an Army doctor, the other will enter the United States Army in July. I encouraged them to volunteer and I am proud of their action.

It is obvious that Mr. Robeson, himself, does not speak for Negro Americans in any representative capacity on any large scale. He is, himself, the victim of Communist domination and intrigue. Only a few months ago, Mr. Robeson went up and down this country speaking before many gatherings of Negroes, saying exactly what he has been saying in Paris, and identified himself in America with the counterpart of

those amongst whom he moves in Paris today. The American people, including American Negroes, had the best possible opportunity to express themselves with regard to what Mr. Robeson, Mr. Wallace and others of that group had to say. We are in no doubt whatever as to the reaction of American Negroes and other Americans to the Robeson-Wallace preachments: they drew no large number of Negro votes; they carried not a single Negro district in this country; they were thoroughly repudiated. Although it is well known, it should here be set forth for the record that Mr. Robeson did not speak for, nor did he represent, American Negroes when he made his statements in Paris on April 20.

It is reasonable to conclude that the Robeson statements had as their purpose the vicious and cynical effort which Communists in America have for a long time been putting forth to drive a wedge between American Negroes and their fellow American citizens. The ridiculous and futile effort of Communists to persuade American Negroes to think of themselves as a "nation," the Communist effort to popularize the term "Negro people" and the totally unwarranted boldness with which Communists set themselves up as spokesmen for American Negroes, are clear indications of their aim to divide, disrupt and create confusion and disorder. This Communist effort amongst Negroes in America has failed. It has failed because Negro Americans know full well what their problems are, and know also how to deal with them.

No thoughtful person in America, certainly no Negro, denies that most Negro Americans face limitations which, in the light of constitutional guaranties and citizenship rights, ought to be removed. Communists have not been needed, however, to point out that fact.

Any objective examination of the facts makes it clear that this country is moving forward on all fronts and in all of its geographical areas in bringing about social well being, democracy and a realization of constitutional guaranties for all of its citizens, including American Negroes. The daily press and other channels of news, as they reflect what is happening in our country, carry convincing evidence of the widespread realization amongst American citizens that Negroes are also citizens of the United States. We Negroes know that to be a fact. And because we know it, we are convinced that our task as Americans, with the assistance of other Americans, and with the facilities and methods which America offers, is to realize every guaranty and expression of that citizenship. No effort to drive Negroes off into some separate compartment, whether advocated by the political descendants of Bilbo or by the Communist party, will ever succeed. The trend by

every test toward complete Americanization, complete citizenship, is in the opposite direction.

The ridiculously untrue reason given by Mr. Robeson for his assertion calls for some comment. "It is unthinkable," he said, "that American Negroes would go to war on behalf of those who have oppressed us for generations" against a country "which in one generation has raised our people to the full dignity of mankind." What, one may safely ask, has the Russian crowd done for Negroes in America? What can it do? The answer is so obviously nothing that one need pursue the question no further. The accuracy of Mr. Robeson's rhetorical emotionalism may, however, be tested close at home.

The counterpart of Mr. Paul Robeson's Russian idol, the American Communist party, certainly has not "raised our people to the full dignity of mankind." I know some Negro Communists. Few of them are individuals who have experienced the "full dignity of mankind." Most of them are, by every test, the slaves of slaves. As president of the late National Negro Congress, I saw Communists, rank and file members, as well as so-called leaders, who resorted to the most abject groveling, the most undignified concealment of their deeper personal convictions and the grossest denial of the ordinary principles of decency when their party bosses cracked the whip.

It is the grossest travesty upon truth to say that these miserable cowards and hirelings have been raised "to the full dignity of mankind." These are the only Negroes that American Communists have influenced. Fortunately, their duplicity has never touched the majority of the Negro population.

A few people know how Mr. Robeson had abused their confidence within the limited circles of the Council on African Affairs. It will be recalled that a little over a year ago, there was fundamental conflict within that organization when Mr. Robeson and the Communists who were associated with him sought to use that organization to attack American foreign policy and to support the foreign policy of Russia. Leading a majority of the members of that organization, I was in conflict with the Communist-led and Communist-inspired forces and, with other council members, fought these forces. Even by his non-Communist friends within the organization, as well as by most other members of the council who were not Communists, Mr. Robeson was severely and openly condemned for his disgracefully unfair and undemocratic action and for his slavish following of Communist instructions with regard to the organization. I count it as one of the most important actions of my entire life-

time when, along with the majority of the individuals within that organization, I left it. Our leaving it established the fact that today it is what it is, an instrument of the Communist party, Communist intrigue and Communist use of it, not in the interest of the people of Africa, but in the interest of the Kremlin masters of Communists everywhere.

Finally, Mr. Robeson's reference to "President Truman's program for colonial development," which he says "means new slavery for Africans," needs no extended comment from me. It is sufficient to state again that, in context, his reference is but a reflection of Russian opposition to social progress among people everywhere.

The enlightened opinion and action of democratic leadership which has learned much, and is rapidly learning more, coupled with the good sense of Africans, will see to it that a philosophy of a far more ancient vintage than Marxism, with the addition of all that democratic peoples have learned in these late years, will be the basis for action among and with the peoples of the African continent. I, for one, with some knowledge of Africa, as a Negro, and as an American living at this period of American democratic responsibility—I, for one, look with hope and confidence upon the possibility of an ever expanding democratic expression as opposed to totalitarian oppression by Communists within the African continent. And I believe that the bold new program as announced in President Truman's inaugural address is of great importance to African welfare and democracy. It is related to the welfare of my country and I would like to see it make progress. Yes, we American Negroes can be deeply grateful that Mr. Paul Robeson did not speak for us in Paris a few days ago.

MAX YERGAN.

New York, April 22, 1949.

**Recognize
All Negro
People, He
Tells Rally**

(Special to The Courier)

NEW YORK—In stern tones the voice of Paul Robeson Sr. rang out here Sunday and defied "any part of an insolent, dominating America to challenge my

Americanism" during a "welcome home" rally.

The rally was given in honor of the noted baritone following his recently completed tour of Europe and the Soviet Union. More than 3,500 persons heard the elder Robeson speak following the wedding of his son, Paul Jr., to a white girl.

Robeson said that the Negro people would not accept public recognition of one per cent of their people while the other 14,000,000 suffered injustice.

"It must be a question of appreciation for all Negroes," he declared. "It can no longer be a question of an Anderson, a Carver, a Robinson, a Jackson, or a Robeson. It must be a question of

NEW YORK—Charles P. Howard, Des Moines publisher and active Wallace supporter during the last Presidential campaign, last week severely criticized an editorial in the Crisis, NAACP official publication, on an editorial in the May issue concerning Paul Robeson's statement on the Negroes' friendship for Soviet Russia.

well-being and opportunities, not only for a few, but for all this great Negro people of which I am a part."

Rererring to his now-famous Paris statement in which he said, "It is unthinkable the Negro people of America or anywhere else in the world could be drawn into war with the Soviet Union," Robeson stated, "I repeat it with hundred-fold emphasis. They will not."

Long criticized for his avowed friendly feelings towards the U. S. S. R., the singer told the audience, "I love this Soviet people more than any other nation, because of their suffering and sacrifices for us, the Negro people, the progressive people, the people of the future of this world."

The rally was held at the Rockland Palace, W. 155th Street between Eighth and Bradhurst Avenues in Harlem. It was sponsored by the Council on African Affairs of which Mr. Robeson and Dr. W. E. Burghart DuBois are outstanding members.

Robeson Unafraid

ONE THING: Paul Robeson, Sr., doesn't scare easily. The husky one-time all-American end at Rutgers seems to have gotten the jump on his foes in the all-out battle between Communism and Capitalism.

All of this adds up to one fact: Despite lynching, discrimination, segregation, sharp racial hatreds, America remains the only nation where a man can speak his piece without fear of sudden liquidation, unless, we suppose, he's in Mississippi or Georgia.

his, Tenn., and baited Boss Crump in his lair?

Those states, you know, are in a class by themselves. 2-2-49
We suspect, however, that a man of Robeson's stature and caliber, would speak his lines with the lyncher's rope in the background. Remember when A. Philip Randolph invited Memp-

GEORGE S. SCHUYLER VIEWS and REVIEWS

SO, ALONG COMES PAUL ROBESON WITH THE CLINCHER!

This column represents the personal opinion of Mr. Schuyler and in no way reflects the editorial opinion of The Pittsburgh Courier.—The Editors

Pittsburgh Courier
ELL, I have been confident all along that eventually all that I have said through the years about the menace of Communists and their fellow travelers the best interests of the United States



George S. Schuyler

and especially its colored citizens would be proved to the hilt. Only dunces or dishonest people who have been cut off from all sources of information can believe any longer that the Reds are harmless because there are so few of them; that communism is simply a matter of ideas; that fellow travelers' names should be mentioned because they are ly liberals who want peace and prosperity; that the Reds are "fighting our battle" and should be "used" by Negroes to concessions out of reluctant white ofldom; that Negroes would profit from litarian programs pushed by the Communists and their dupes.

* * *
NOW THOSE WHO could not see the at are beginning to do so. The revelations of calculated confusion, contention spying, which are the stock in trade the Communists and their dupes, has erred many of the American Negroes to just a few years ago were joining numerous Communist fronts and signing their names to everything the Red apparatus faced before them.

So, along comes Paul Robeson with the clincher. His chatter at the Paris so-called peace conference run by the Reds as part of their world-wide psychological offensive must have jolted many gullible Negroes back to realities. The Communist suggestion and advocacy of a separate jim-crow area for Negroes in the South, assiduously plugged since the Oct. 26, 1928 meeting of the Third Internationale in Moscow, did not excite them, perhaps because it was so

fantastic. In 1928 the resolution read:

"The main Communist slogan must be: The right of self-determination of the Negro in the black belt."

This simply meant a vast jim-crow area or reservation for Negroes, and it betrayed the Red attitude toward the colored brethren as being worse than that of the Ku Klux Klan. *Lat. 5-7-49*

THIS DID NOT excite our colored "thinkers" nor were they perturbed by the Communists' ruthless exploitation of the Scottsboro case, the opportunistic appropriation of the Father Divine exhortation: "Peace! It's Wonderful!" during the Hitler-Stalin alliance for world conquest nor the abandonment of the Red "fight" against job discrimination simultaneously with the invasion of Russia by the Nazis on June 22, 1941.

But Paul Robeson's announcement that 14,000,000 Negroes would choose treason rather than defend their country against Kremlin aggression, and his acceptance and eulogy of Communist concentration camps as necessary, and that only Fascists were confined in them, must have been a shocker.

Of course, Mr. Robeson was forced to take this line because he, like many others, is a prisoner of the Reds and must do and say what he is told whether or not it is against the interests of Negroes and humanity generally. One could feel sorry for Mr. Robeson and numerous other Negro fellow travelers whom I could name at great length, but the viciousness and danger of this Communist conspiracy is so great that there is no room for sentiment.

* * *
OF COURSE, MR. ROBESON has never had any mandate to speak for colored Americans and never will have any. Like other Americans they will fight as they have always fought against foreign aggressors and internal foes, and will cover themselves with glory in the process. They will do so not only because they are patriotic Americans but because even the least intellectual American Negro knows that he is better off in this country under this system than anybody anywhere else, granted that it is far from perfect and that he suffers many disabilities and proscriptions.

Equally shocking to Negroes must have been Robeson's brushing aside of the well-known brutalities, injustices and calculated fiendishness of Red concentration camps which have been filled largely with minority groups of the Soviet Union and the satellite countries. To say that all of these hapless people are Fascists is to tell the biggest lie in history, especially since the Communists are themselves Red Fascists. The difference between fascism and communism is the difference between tweedledee and tweedledum. Have we forgotten so soon that Stalin collaborated with Mussolini and Hitler, and that Adolf would never have come to power without the votes of the German Communists on direct orders from the Kremlin?

* * *
ROBESON'S SMEARING of 14,000,000 Negroes as potential traitors played right into the hands of our worst enemies, the Negrophobes of this country. For generations Kluxers have held up the fear of "Ethiopian domination" as a justification for jim-crowism and repression. Both North and South they believe in Negro segregation, like that of the aboriginal Indians, and now they have found a Negro who thinks concentration camps are justifiable. Certainly all of these prejudiced whites would be glad to seize upon the charge that Negroes are treasonable as a justification for herding them into concentration camps with the inevitable result.

Of course, Negroes join in a chorus of denunciation of people like Robeson NOW but I wonder why they have been silent so long. Robeson has been a leading fellow traveler for over fifteen years and has loyally carried forward the Communist line regardless of contradictions and switches. Nevertheless, Negroes who are articulate have been applauding his "greatness" and that of the other Red Negro stooges among "artists," professionals and "intellectuals."

At the same time these people have carried on a systematic campaign of criticism, smearing and denunciation of people like this writer who sounded the warning. There were times when I was practically alone. While I have never minded being alone, it is good to be able to welcome back into the fold so many erstwhile innocents. *Lat. 5-7-49*

Why Paul Spoke Out

By Eslanda Goode Robeson

I WAS VERY much struck by what Paul Robeson said

WALTER WHITE, the head of the NAACP, perhaps the best known of those leaders, said, and I quote: "Negroes are American. We contend for full and equal rights, and we accept full and equal responsibilities. In event of any conflict that our nation has with any other nation, we will regard ourselves as Americans, and meet the responsibilities imposed on all Americans."



Now I agree that we Negroes are Americans. Of course we are Americans, but try to explain that to Rosa Ingram and Amy Mallard, and the American courts of justice in Georgia; try and explain it to the Trenton Six, and the American Courts of Justice in New Jersey; try and explain it to the Negroes everywhere who worked in the garbage brigades, the laundry and cleaning and labor battalions.

MRS. ROBESON

The professional Negro leaders rushed into print to refute this statement, and to explain that Paul does not speak for the overwhelming majority of the Negro people.

salions in the American Army in our last war for democracy, try and explain it to the Negroes everywhere who are trying to get into American public housing, hospitals, schools, and work projects.

5-8-49 * 28
WE NEGROES ARE AMERICANS, and we know it. But our country keeps telling us, in heartbreaking ways, that we have no rights and privileges as American citizens—except those it chooses to grant us when it feels indulgent.

So it is natural and inevitable that the majority of American Negroes have come to examine with a jaundiced eye the "duties and responsibilities and obligations" in their proper focus—where they belong—that is, side-by-side with the "rights and privileges."

I know that every sensible Negro in this country—professional leaders notwithstanding—feels that if he must fight any future war for democracy, the proper place to begin such a fight is right here.

It is in the light of this normal, reasonable conviction that we must examine the relation of the American Negro to a possible war.

5-8-49 * 28
IF OUR COUNTRY IS ATTACKED, invaded, I believe Negroes—along with other loyal Americans, will rally to our defense. That's one thing. But I also believe that if our country drafted Negro Americans—and many other sensible, reasonable, loyal Americans, to fight a war in Greece for a king the Greeks don't want, to fight a war in China for Chiang Kai-shek whom the Chinese people don't want, to fight a war for France and Holland, so that the Indo-Chinese and the Indonesians can be kept in colonial slavery—I really believe that the government of these United States will have a very hard time indeed luring sensible Americans into fighting such a war.

Now maybe Walter White can deliver up his 500,000 membership in the NAACP; maybe Adam Powell can deliver up his membership in the Abyssinian Baptist Church and the 22nd District in Harlem, and maybe other professional Negro leaders can deliver up their followers to fight such a war, but I doubt it. But even if they could, that would deliver up a theoretical two million at most—men, women and children.

Then what about the other 12 million un-organized Negroes—the real vast majority of the Negro People? Who speaks for them?

It may well be that a giant Negro, one Paul Robeson, the son of a slave who caught the ear of the world with his golden voice—and who has always used that voice to call the attention of the world to the plight of his Negro people in America, in the West Indies, in Africa, and to the plight of all suppressed and oppressed people everywhere—it may well be that this Golden Robeson Voice is putting into words some of the thought of those unorganized voiceless people—this vast majority of the Negro people in this country.

Since he has never asked them for anything for himself, and is not doing so now, they may do well to listen to him. They have nothing to lose by so doing.

(Text of a speech made by Mrs. Robeson at a dinner sponsored by the Progressive Party opening a nationwide "Peace Tour" by Henry A. Wallace and a group of visiting European political leaders).

That Careless Paris Remark
Black Dispatch, Oklahoma City
We have the highest respect for Paul Robeson. We think he is one of the best men in the world other Negroes would do well to emulate. He has proved beyond question his selflessness and desire to work sincerely for group interest. He is one of the rapidly growing black artists who refuses to appear before segregated audiences, and in doing so has sacrificed the dirty "thirty pieces of silver" for which many black artists sell their soul.

28 Oct. 4-30-49
Robeson's attitude and solicitude for the dark people of Africa meets our one hundred per cent approval. We can see no reason why the United Nations, the Marshall Plan and the Truman program should devote itself solely to the starving millions of Western Europe. We think someone should observe the needs of the starving Hottentot and among the millions of colonial black people that grovel in destitution from the Sahara on down to the Transvaal. We are proud to be identified with Mr. Robeson in the Council on African Affairs which considers Africa on its "first" and "must" program. We think Robeson has the genuine material in him out of which real leaders are made.

Despite this fact we differ with Robeson in his assertion before the World Peace Conference in Paris, where he is charged with the statement American Negroes will not fight in the next war. A. Philip Randolph, who also stands high on our list of true leadership, discovered last year he did not represent the thinking of Negroes, when he launched a campaign to prevent Negroes from submitting to the army draft. In our mind, there is no bolder spirit in American life fighting for the full citizenship of Negroes than Randolph, but we think he is the victim of frustration and defeat whenever he suggests that the Negro refuse to fight for the security of this nation. 4-30-49

Whether it be Paul Robeson, Bayard Rustin or Randolph musing, we must all keep in mind that rights and responsibilities are cumulative—heaped together. Whenever the Negro moves away from his citizenship responsibilities he moves also away from his citizenship rights. We cannot secure one without contacting the other, and when we divorce one the other most assuredly goes out the window.

It has been the opinion of this writer that beginning with Crispus Attucks, the first American to shed his blood for American independence, the patriotic trail of black blood that splashes the pages of American history, has been the shield behind which the black man's rise from chattel slavery to citizenship has been effected. Black blood was spilled in the Revolution, in the War of 1812 and in the war between the states. We were with Teddy Roosevelt at San Juan Hill and later in World Wars I and II. In every crisis of this nation the black man has shown heroic willingness to offer the last full measure of devotion to the Stars and Stripes despite the fact of discrimination and denial. It is this record of piety, affection and simple faith in American institutions that has pricked the conscience of reaction and forced the upward trend of the black man to the dignity of citizenship. It is nothing more than an exemplification of the principle that "life gives back to you what you give out to life."

The truth is the mass of Negroes in this country recognize America as their home, and they are willing at all times to fight for their homes and firesides. The citizen who decides not to fight for America has somehow gotten the notion in his head that this nation is not his home. He is frustrated; he has given up—surrendered. 4-30-49

As long as people have faith and hope they try to im-

prove home. They want to make conditions better in the cities of that section. We repeat: we wish we had a dozen environment where they live. As long as there is hope, home Negroes in this nation who had the forthright manhood and is the refuge and strength of the individual. When home is courage of Paul Robeson.

The American Negro is jealous of his home and will fight to the end for its perpetuity, which means his very existence. The American Negro knows his home is not what it ought to be, and does not measure up to his desires, but it is all that he has, and he does not intend to surrender it to any man or any group. That is the background of his patriotism and his love of his nativity. Father and mother are buried in these hills and valleys. All of the tender recollections of childhood are wrapped up and cradled in American institutions and he has purchased his equity in this habitation with blood and sweat and tears. 4-30-49

This writer and all of us make errors every day, just as Paul Robeson erred when he said in Paris last week the American Negro would refuse to fight in the next war. There is too much virtue in Robeson, as he fights for social justice, for us to lose step with him entirely simply because he was for a moment faulty in his thinking. Let's forget his ill-considered remark in Paris, and recall that Robeson is the stalwart who stood by the side of Henry Wallace last year in his presidential race; that he is the man who has dared to invade the South and speak out against the inhuman prac-

Robeson in Britain Cheered Singing, Speaking for Peace

By Robert Westgate

LONDON PAUL ROBESON has brought a vital message to Britain at a vital moment. He speaks for what he calls "the other America"—the America that wants peace and friendship with all countries and the right of the common people to enjoy the full fruits of their toil. This is the progressive America which Lenin clearly distinguished from its reactionary, imperialist counter-part. The great importance of Robeson's visit is that it has served to remind the British people—at the very moment when so much is happening to make them forget it—of the existence of this America for which the State and War Departments do not speak.

For this mission there could be no better ambassador than the great Negro singer. He combines so much. He speaks for the oppressed colored peoples of the world and no less for all working people who are fighting exploitation. More than this, he is a great artist in the only true sense of the word and proclaims that his art has only one inspiration—the joys and sufferings, the longings and the achievements of the common people.

IT IS ON THE BASIS of this eminent fitness that for five weeks now Paul Robeson has been addressing his message to the people of Britain. He has spoken to them, sung to them in crowded concert halls and written in the press. In all these activities he has shown that Robeson the artist and Robeson the champion of all that is progressive are inseparable.

Typical of his attitude was his action on Greek Independence Day. He followed a concert in London's Albert Hall with an address to a meeting called to raise funds for medical aid to Greek Democrats. These and similar activities have been studiously ignored by the reactionary press, but they have made a deep impression on the work people of England. The latter have been equally impressed by Robeson's promise,

"political activity has given to my artistic development a new meaning and a new depth."

given to a Doncaster audience, that he will sing to workers at prices they can afford.

"After this tour," he said characteristically, "there will be only prices in the range of the working people, from whom I came and for whom I always sing."

IN A NEWSPAPER article he identified himself with the struggle of workers everywhere by recalling an experience that affected him profoundly on the occasion of his first visit to Britain some years before the war. With an honesty peculiar to those whose art has developed into a powerful weapon for use in the class struggle he wrote:—

"I thought in those days that my sole job was to be an artist. I was made a fuss of by Mayfair. Then one day I heard one of your aristocrats talking to his chauffeur in much the same way as he would speak to his dog. I said to myself, 'Paul, that is how a Southerner in the United States would speak to you.' That was how I realized that the fight of my Negro people in America and the fight of the oppressed workers everywhere was the same struggle."

How proud this great Negro must be to learn that Mayfair no longer feels any desire to lionize him. This is the measure of the way in which he has honoured that pledge he made to see the fight of all workers as one fight and to throw himself into the struggle. He has estranged Mayfair, but he treasures the reward he has gained—the warm friendship and admiration of the common British people.

IN ALL HIS public pronouncements Robeson has brought the most urgent question of the day to the fore. Since he arrived his advocacy of peace has been consistent and earnest. He has been equally outspoken in condemning Wall Street and its warmongers and in underlining the deep-seated desire of the Soviet Union for world peace.

ON THE CONCERT platform he has shown that he has lost none of the old magic. Indeed, British audiences have found, as

he himself predicted they would, that his art has deepened because as himself again put it quite simply "political activity has given to my artistic development a new meaning and a new depth."

Besides London, his tour is taking him to such cities as Birmingham, Belfast, Sheffield, Cardiff, Glasgow and Liverpool. He also hopes to have an opportunity while he is here of discussing the Negro problem with Prime Minister Attlee and Colonial Secretary Creech Jones. He is in enormous demand to speak to progressive organizations in Britain and is making every effort to meet as many requests as possible. His message of goodwill, friendship and solidarity from "the other America" cannot reach too many people on this side of the Atlantic. Nobody could have a keener appreciation of this than Robeson himself and that is why he is proving such a powerful ambassador. In this capacity he is greeted and saluted by the working men and women of Britain.



PAUL ROBESON

Undesirable Citizens

Sah. 7-2-49
HEARST newspapers all over the country carried first page editorials in their issue of Sunday, June 26, listing Paul Robeson as an "undesirable citizen." Their attack on Robeson stemmed from remarks he made relative to his recent trip to Russia and the way he was welcomed there. They also took exception to Robeson's attitude toward newspapermen when his son was recently married to a white girl.

We feel that the great Hearst chain of newspapers could have easily pointed out scores of other citizens in this country, who could be listed as "undesirable."

We feel that Mr. Hearst and his editors could have taken cognizance of the fact that out in metropolitan St. Louis, Mo. (the same state that gave us our President) Mayor Joseph M. Darst bowed to the pressure of white supremacy groups and barred Negroes from swimming in the pools their taxes help maintain.

We feel that Mr. Hearst and his editors could have easily checked into similar incidents of repressive groups in the nation's capital, where another nasty swimming pool incident occurred.

We feel that Mr. Hearst and his editors could have checked into swimming pool incidents in three civilized Ohio towns (Martins Ferry, Youngstown, Warren) where hoodlums have taken the law into their own hands and have denied Negro citizens the enjoyment of their constitutional rights.

We feel that Mr. Hearst and his editors could have (with laudable results) condemned the actions of first and second generation Americans of Italian extraction, who have made a mockery of law and order in the infamous Highland Park Pool cases in Pittsburgh, Pa.

There is cause . . . and there is effect. . . . Paul Robeson, who exercises his right as an American citizen to vehemently protest America's head-in-sand attitude of democratic action vs. democratic principles, points out the reasons why he says what he says.

As one of the world's reputed twelve most brilliant men, it must be gall to his very soul to listen to our preachments and then see the hypocrisy practiced daily throughout this land of ours.

Not only does Paul Robeson have a right to become angry at the cause of his dissatisfaction . . . but he is joined by millions of other real American citizens of every racial, religious and economic group who have felt the sting of segregation and discrimination.

The Pittsburgh Courier is an instrument born in protest. It has been fighting for almost forty years for first-class citizenship for ALL Americans. When the day of protest will have passed into the twilight of actual democracy in this nation of ours, then . . . and not until then . . . will our work have been done.

Sah. 7-2-49
Unlike Mr. Robeson, we intend to support everything good for which this coun-

try . . . OUR country and YOURS . . . stands for. *Hittslungka*

Unlike Mr. Robeson, we refuse to surrender the principles and concepts upon which this country was founded, to a concept of government which stifles and thwarts individual initiative.

Unlike Mr. Robeson, we have a deep and abiding faith in the principles of Jeffersonian democracy, and will continue to fight, live, work and die to see that these principles become living realities.

We don't agree with Mr. Robeson in all points. But we want America to know that from our point of view there are millions of "undesirable citizens."

Sat. 5-28-49
For instance . . . the white-robed Klansmen who terrorize the nation . . . the Dixiecrat champions in our Congress, who feel that Negroes are NOT citizens . . . those who run our industries and refuse to recognize merit above color . . . the labor unions who give "lip-service" to civil rights, but who remain ominously silent when the battle for survival reaches the floor of Congress . . . the big-city political machines who curry our favor on election day and then forget us . . . the damnable educational system in Dixie which denies us equal opportunities to live and learn.

Let's see the trees . . . as well as the forests!

Paul Robeson Instructs

In Dictatorship's Way

Journal - Guide, Robeson
PAUL ROBESON, censoring the old spirituals as he sings them, falls more deeply into the ways of his friends, the Soviets. This, after all, is what the Russians do when they insist that science, art, music and literature must go down the line with them and KARL MARX. *Jr. 5-27-49*

The lusty *Water Boy* is capitalistic, Mr. ROBESON tells an approving audience in Prague. You probably can't help remembering how Moscow says that accepted theories of biological inheritance are no good because they deny that Marxism has power to change the course of nature. ROBESON announces that *Old Man River* as written won't do because he finds it distasteful to his view of what equality should be. It is like the critics hovering about the Kremlin when they profess to hear bourgeois strains in a SHOSTAKOVICH composition. *Journal - Guide*

To most Americans, there must have been something ridiculous and futile when the Soviet arbiters condemned a novel because its characters perchance act and speak like human beings and not like Communists hewing to the line. ROBESON is no less so when he rewrites words and lines to suit his own pur-

poses. At least, however, he makes it easier to understand what the Russians are about, for he gives the best of examples of their autocratic method. Suddenly it may strike you as being not the adolescence or pretension you thought it was but the way of dictatorship which orders that a song be not a song, a novel not a novel, art not art, beauty not beauty, but the medium of a dogma, savage and somehow intolerant in its demands upon the mind. *Water Boy* becomes not *Water Boy* at all, but ROBESON riding his ideological horse, just as SHOSTAKOVICH becomes less a composer than an echo of Pravda. *Robeson*

ROBESON SINGS TO HUGE THRONGS IN COPENHAGEN AND STOCKHOLM

Black Dispatch
Elaborates On Much Discussed Address He Made at Paris Peace Conference

Chloroform City, Okla.
TELLS DANES OF ONE WORLD

Sat. 5-28-49
FREEDOM

NEW YORK. — A full explanation of what Paul Robeson actually said and meant by the statement he made at the Paris Peace Conference on April 20, which has been the subject of wide editorial and other comment in the American press, is contained in the following excerpts from an interview given in Copenhagen, Denmark, on May 3, as reported by Telepress. (In his tour of the Scandinavian countries Robeson sang to record audiences: 16,000 in the Forum Hall of Copenhagen, 40,000 at a May day demonstration in Stockholm, and tens of thousands at an open-air concert in Oslo.) The quotations from the interview follow: *Sat. 5-28-49*

Reporter: How would you describe the tasks of your people in the present situation?

Robeson: I would say that what the whole American people can do now is very decisive for the future of the world, just as decisive as what the German people could have done in 1941 and what the French people could have done in 1939, but failed to do. We have to fight what has become a colossal concentration of reactionary forces—few in numbers, but colossal in strength and influence on world affairs. However, the great bulk of what will happen will mostly be determined by what happens in Africa and the West Indies. The Asiatic problem has taken quite a different turn with the events in China, nobody can fail to see the decisive influence of that. Obviously India is very important to the British imperialists; they are trying to find a way out so far as naked exploita-

tion is concerned, but they will have to make a deal with the Indian people. But in their own words British military strategy does not rest on India alone. They have said it and they are acting upon it, that the defense of the British Empire depends on a defense in depth in Africa, coupled with American help.

Africa has become their basis of operations. What happens in the Middle East depends on Africa. What happens to the British and American fleets in the Mediterranean depends on Africa. Africa has become a very decisive point. Therefore the attitude of the African peoples can really determine the question of peace or war. When you talk about Negroes you mostly think about the 14 million in the United States, but you are apt to forget the 40 million colored people in the West Indies and Latin America, and the 150 million in Africa. As far as they are concerned everybody knows that their condition is such that a war in the interest of imperialism which has enslaved them for centuries can only return them to new serfdom.

Reporter: You have been quoted as saying at the Paris Peace Congress that the Negroes would

never fight the Soviet Union.

Robeson: I was referring to all the forces I have mentioned here, all mankind. In the world as it but what I said has been distorted out of all recognition. The night before I left for Paris I spoke to the Coordinating Committee of Colonial Peoples in London and they authorized me to greet the World Peace Conference with their determination to fight for peace. The emphasis on what I said in Paris was on the struggle for peace, not on anybody going to war against anybody.

Go and ask the Negro workers in the cotton plantations of Alabama, the sugar plantations in Louisiana, the tobacco fields in south Arkansas, ask the workers in the banana plantations or the sugar workers in the West Indies, ask the African farmers who have been dispossessed of their land in the South Africa of Malan, ask the Africans wherever you find them on their continent: Will they fight for peace so that new ways can be opened for a life of freedom for hundreds of millions and not just a few; will they fight for peace and collaboration with the Soviet Union and the new democracies; will they join the forces of peace or be drawn into a war in the interest of the senators who have just filibustered them out of their civil rights; will they join their oppressors or will they fight for peace?

Sat. 5-28-49
There can be only one answer: We want peace. We have a chance to know who are our true friends. You may be certain that no false Negro leader, no one who will betray the Negro masses, can convince them of any other road. Such traitors look only to their own desires and their own opportunist interests. If one could talk to the rank and file of the Negro people, throughout the world, as I and many others have done, you would find that in their view the so-called liberal democracy is certainly on trial.

In all the Western countries the governments tell us that when we fight for peace and friendship with the Soviet Union and the people's democracies, we are no longer Americans, Danes or Frenchmen. This is obviously complete nonsense. We progressives of the world have a deep responsibility to struggle for the real democratic traditions of our various countries.

We have the sacred responsibility to ourselves, to our children and to those who come after us, to insist that as true Americans, true Danes, true Frenchmen, we are de-

termined to be part of a One World freedom and progress for all mankind. In the world as it stands today we will not choose those fascist "friends" to wage any kind of aggressive conflict. We would rather—in the words of Professor Joliot-Curie at the World Peace Conference—impose peace on the would-be instigators of war and build a world where all can walk in equality and full dignity.

launched her career, has entered the controversy, giving her own viewpoints on art and politics, which are opposed to Robeson's, in a letter to Svenska Dagbladet's music editor.

Sat. 5-28-49
Swedes call Robeson a "great artist under a great delusion"

BOSTON — The Swedish press and public have been very critical of the Christian Science Monitor, published here, wired last week from Stockholm that in the current controversy in Scandinavia, over Paul Robeson, he has been described as "a great artist under a great delusion."

Sat. 5-28-49
The writer said Swedish Communists have played up Robeson's recent visit "for all it is worth, an impresario Helmer Enwall, who

Wife of Most-Talked-About Man

Paul Robeson



This is Mrs. Eslanda Goode Robeson, wife of Paul Robeson. She backs the singer who has taken against anti-Americanism in this country. She herself is well known as an anthropologist, author, and speaker.

Mrs. Robeson Ready to Defend Herself

Says It's Wonderful to Be Paul's Wife, Calls Truman 'Small Potatoes'

By ALFRED A. DUCKETT

ENFIELD, Conn.—"If anyone I don't know enters this house, I will kill him first and find out afterwards why he came here."

With these words, pretty Eslanda Goode Robeson revealed to the AFRO that she is ready to defend herself against any who object to the beliefs of either her or her embattled husband.

In an exclusive interview at the spacious Robeson estate here—the Beeches—the anthropologist

author-lecturer said that a long time ago she decided "never to fear anything."

"I had a Japanese instructor in the New York City police department teach me judo, and I'm quite able to take care of myself," she said. "I've decided that if anyone makes any attempt to attack me, I will kill him."

Mrs. Robeson keeps all of the doors locked in the big house and sleeps with a business-looking hunting knife next to her pillow, as well as a Beau automatic alarm which doesn't stop ringing for several minutes after it is set off. She herself isn't afraid, but her friends are afraid for her, she says.

Wife of the most talked-about man in America today, Mrs. Robeson stands squarely behind her basso husband in the controversy which has swept the nation and reverberated around the world. Says They Wanted to Lynch Him

During the interview, she revealed some intimate details of repercussions of the two Peekskill riots which erupted as a result of her husband's appearance and stated freely her impressions and opinions of the situation.

She declared bluntly that in her opinion, the Peekskill riots stemmed from a deliberate attempt to lynch Mr. Robeson.

"I have never seen a lynching, but I think it was exactly that kind of thing. I believe that un-American forces want to silence Paul at any cost because he personifies the resistances of the colored man to enslavement and repression."

"When I say I believe there was a pre-meditated, organized desire to lynch Paul Robeson, I have in mind the kind of people in the mob like the housewife who was heard screaming, 'I'd like to get my hands on the n—r' and slit his tongue so he could never sing again."

Condemns State, County Officials

Mrs. Robeson characterizes as "typical Republican treatment of the colored man" to commendation of authorities of Westchester County in their handling of the Peekskill riots.

She is especially bitter in condemnation of State police, asserting that the only State policeman who happened to see the car in which Mr. Robeson was riding "was so angry that he bashed his nightstick against the window and broke the glass."

Robeson Under Daily Guard

The revelation that Robeson is protected 24 hours a day was made by his wife.

"He has to be," she says. "We know the police won't protect him. Therefore, he has to protect himself. A great many colored persons in Detroit, Chicago, Trenton, St. Louis and other points in America know that police will attack them."

"They had better get it into their heads to take steps to protect themselves."

"The law-enforcement machinery in this country has never pro-

vided protection for the colored people. This includes many of the police authorities, courts and some lawmakers."

Hard to Be Robeson's Wife

"It's very hard to be Paul's wife," declares the Washington-born writer. "It's very wonderful of course . . . a magnificent life, but he gets himself into very dangerous positions. He's so terrific. I thought so even when I saw him walking around Harlem loose."

The Robesons disagree about "a million things," she points out, but are in complete harmony on "major issues."

She tries usually to show him articles or speeches she has written.

"Not for censorship," she smiles, "but because Paul is a figure of such great importance on the world scene today that I dare not risk doing anything which might harm the work he is trying to do."

"If I were to say anything which was opposed to his convictions, the very fact that I bear his name could be used as ammunition by the enemy . . . and we do have the same enemies."

Son Pauli With Them

"Our son, Pauli, is in complete agreement with us also on major issues. He was in the perimeter of the security guard at Peekskill at the second concert. There was no more dangerous position."

Makes Only U. S. Speech

The interview took place shortly after Mrs. Robeson's return from Mexico City where she attended the International Peace Conference, taking the place of her husband who was to be a speaker.

She delivered the only United States speech of the 23 nation conference at a major mass meeting, prefacing it with the announcement that Mr. Robeson was fighting "the Battle of Peekskill."

To the conference she took a tape-recording of a speech by her husband which was climaxed by his rendition of the song, "The Four Generals," in English and Spanish.

"It was marvelous," she recalls. "The audience was so caught with the spirit of Paul's sincerity and integrity that they all joined in the last chorus of the song."

The internationally known basso's wife revealed that she is considering a request of the International Congress of Women that she represent them at the United Nations where they have achieved consultative "B" status.

Within the next year she will have completed three books, one her first novel, another "Congo Journey," written around her recent African tour, and the third an anthropological work.

Rejects Return to Russia

"People who say Paul Robeson should go back to Russia feel he owes much more to America than he really does," she argues. America, as a whole, did not recognize him as an artist until he was recognized in other lands.

"That was not particularly because he was colored but because, in those days, it was a peculiar American custom applied to American artists."

"But, because he was colored, he could not play Othello until he went to England, as witness the furor aroused when he played Eugene O'Neill's 'All God's Chillun' the story of an interracial situation."

Has Earned Honors

"They point out that he was All-American at Rutgers. Do they give you All-American or do you earn it? Is Phi Beta Kappa a present? Even at Rutgers, Paul, who has one of the finest voices of any living artist, couldn't join the glee club because it was a semi-social affair."

"I must say that since he has graduated, Rutgers has certainly shown its appreciation for his achievements."

Neighbors of the Robesons are maintaining a monumental calm about the raging Robeson controversy. Mrs. Robeson paid tribute to the neighborliness which they have continued to display "down through the years and right up to now."

Started Long Before USSR

On the subject of communism, the singer's wife declared flatly that she is not a Communist.

"However," she added, "I don't believe any of the trouble in America today has anything to do with communism. I don't believe that the housing shortage, labor unrest or race unfairness has anything to do with it."

"I don't believe that the case of the Trenton Six, the horror in Groveland, Fla., or the railroading of Mrs. Ingram to prison has anything to do with Moscow, Mr. Stalin, the Soviet Union or communism. The United States of America has been allowing this kind of thing to happen to the colored man ever since long before there was a Soviet Union."

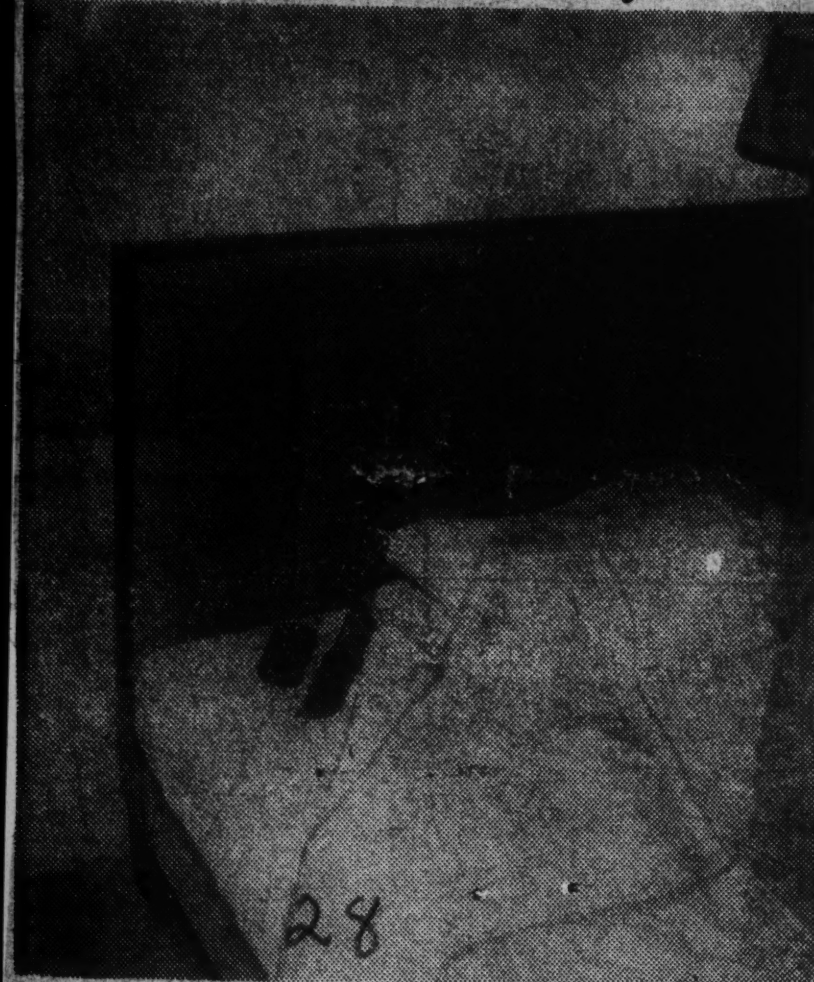
Truman "Small Potatoes"

One gets the indication, as Mrs. Robeson talks, that the President is not one of her favorite persons.

She regards his civil rights program as "phony," observes acidly that Mr. Truman's only qualification for the presidency "is his ability to measure up to the office as sartorially as a haberdasher should."

"Mr. Truman, is very definitely 'small potatoes,' Mrs. Robeson says. "I feel it is positively embarrassing to have a president who behaves as he does about personal

Intruders Had Better Stay Out!



With two chains on her bedroom door, and a Beau automatic alarm and a hunting knife beside her in bed, Mrs. Paul Robinson is ready for any night prowler, who invades the Robeson estate at Enfield, Conn.

Appearance of Robeson in U.S. Capital Orderly

Hundreds of Police Guard Turner's Arena
as 2,500 Hear Singer Affirm His 'Loyalty'

WASHINGTON, Feb. 10-29-44. The affair was sponsored by several veterans, union, fraternal and civic groups, listed as: Winstod Edwards, UNAVA; Mrs. Geneva Brown, secretary-treasurer, Local 471; Thomas G. Buchanan Jr., executive secretary, Civil Rights Congress; the Rev. L. C. Collins, pastor, Zion Baptist Church; Gertrude Evans, Progressive Party; Edward Fischer, president of Local 471, who acted as chairman of the meeting; 10-29-44. An orderly crowd of approximately 2,500 in Turner's Arena heard Paul Robeson denounce fascism in this country and declare himself loyal to an America that will accord his people full freedom, while several hundred members of the Metropolitan Police covered the entire colored area.

Maj. Robert Barrett, chief of police, refused to tell newsmen how many policemen were detailed to "protect" Mr. Robeson. Barrett was asked about this answer was "no comment."

The department, however, received the thanks of Robeson for the protection given him. Robeson added that he hoped Washington police will give the same protection to every colored and white boy and girl in the city.

Guarded Area Tightly

Policemen were lined about three feet apart for a block, on both sides of the street in front of the arena and on every corner in a radius of about six blocks there were from three to four policemen, either uniformed or in plainclothes.

Robeson said there is no question about him being a loyal American to one that gives his people full freedom and makes him a first-class citizen.

By the Deweys, the Dulles, or the Rankins or go into war for the rich in Ponies or other Wall Streeters who have interests which they exploit overseas.

Asks Peace, Freedom

"All I'm asking for is peace and full freedom for my people," he stated. He called the Peekskill riot a sign of weakness in American Fascism and a sign of desperation of race mongers.

Robeson was roundly applauded for the eight selections he sang in between remarks. He entered the arena amid thunderous applause flanked by a bodyguard of about 20 civilian ushers and a detail of colored Metropolitan Police plainclothesmen.

An appeal for funds from William Patterson, national secretary of the Civil Rights Congress, New York City, netted \$1,782.76. A scroll was presented to Robeson by Miss Lilli James, vice president of Local 471, Cafeteria and Restaurant Workers Union.

Other speakers on the program were:

Dr. John E. T. Camper of Baltimore, Mme. Eulalia C. Bowie, executive secretary, Houseworkers Inc.; Dr. Palmer Weber, Dr. Alpheus Hunton, executive secretary, Council on African Affairs, New York City;

Dr. E. Franklin Frazier, Howard University, and William Patterson, national secretary, Civil Rights Congress. Miss Betty Sanders, chairman of People's Artists, New York, led group-singing and sang several selections.

The Rev. Mr. Collins gave the invocation and the Rev. Tancel Butler the benediction.

Cities Show How U.S. Should Receive Controversial Artist

Two of the nation's largest cities have demonstrated how real Americans can and should receive singer Paul Robeson for public appearances. In doing so have put Peekskill to shame for once and all. The two cities are Los Angeles and Chicago. Next Sunday, another of America's biggest centers-Detroit-awaits the coming of the controversial and great performer.

In Chicago, overflow crowds attended Robeson's meetings last week at the Tabernacle Baptist Church and Baker's Hall. Both programs went off peacefully, but minions of the law were very much in evidence.

A semi-private reception was held for the singer of the Alpha Phi Alpha fraternity house at which he told a Courier writer, "I'm fighting for peace, that's all. I'm saying things that all Negroes want to say, but they can't."

At the Baker Hall meeting, two thirds of the persons present were white.

Likewise, there was no repetition of the Peekskill incident when Mr. Robeson spoke and sang at Wrigley Field in Los Angeles last Friday.

The crowd of listeners was estimated at 15,000. The city had 2,000 police on hand for the proceedings.

THROUGH RUNNING

Said Robeson in Los Angeles, "I'm through running away. I've come to the conclusion that the fight is on the home ground, and I'm going to stay right here and fight for first-class citizenship for my people."

"Mine is a simple task and simple request. I'm striving for the masses of my people that our children might talk with dignity and with their shoulders back."

Robeson's next major stop has been scheduled for Detroit on October 9.

In Pittsburgh, a Paul Robeson rally slated to be held in Schenley High School on Oct. 15th has been postponed until after November election. The singer advised Pittsburgh backers that interest in the New York election campaign was behind his postponement request.

In Moscow, U.S.S.R. Mr. Robeson was assured that the Soviets would honor his name for some time to come when the Alpinist Society named a mountain peak "Paul Robeson Peak" on Saturday.

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Attempt On Life Of Robeson Is Deplored

BUDAPEST, Sept. 14.—While the World Federation of Democratic Youth was in session, the United States delegation informed the audience that details had come in respect of the recent attempt on the life of Paul Robeson at Peekskill, New York.

It was said that there was complicity on the part of the civil authorities and the police who, although effected no arrests, yet obligingly lit flares for searching the bodies of the victims of the race riot.

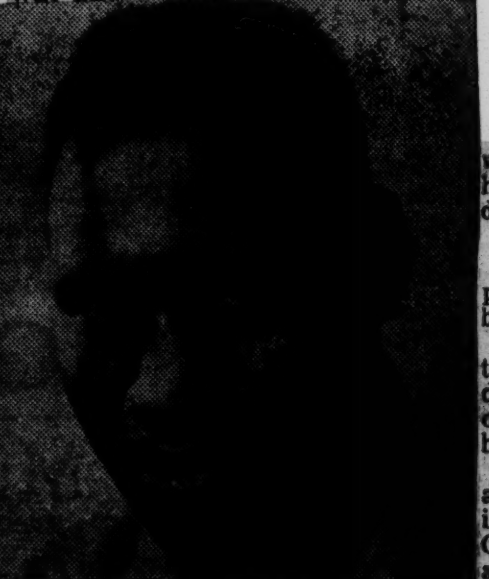
The U.S. delegation has drafted a protest in which they declared:

"We... were shocked and horrified when we heard of the attack on Paul Robeson.

"This clearly represented an attempt on the life of this outstanding fighter for democracy.

"We consider this not just an attack on Paul Robeson, but an attack on the whole of the Negro people, on the whole of the democratic people of America.

"We see these attacks as part of an organized drive towards war and Fascism."



MR. PAUL ROBESON
World-famous Negro singer and actor whose life was threatened in New York recently.

The U.S. delegation to the Budapest Congress has protested against the civil authorities who are alleged to have been privy to the plot.

Paul Robeson:

Patriot or Traitor?
Oct. 8 - 20 49

By RALPH MATTHEWS

WASHINGTON
WHAT'S wrong with Paul Robeson? That question pops up wherever educators, artists, writers, politicians or professional race problem solvers gather.

It is a disturbing question because Robeson to some people has become an enigma in recent years. Listening to the discussions pro and con, especially since Robeson made his world-shaking speech at the peace rally in Paris, even I had developed some unconscious doubts about Paul.

But chatting with him informally for an hour or so the other night, these doubts were dissipated.

Nothing Really Wrong With Him
There is nothing really wrong with Paul Robeson. He is quite sane and purposeful.

If there is anything enigmatic about the socio-political situation revolving around this man, it exists in the minds of those who are trying to figure him out.

When you talk with him awhile and listen to his hearty laughter as rich as his booming baritone voice, watch his use of histrionics as he illustrates a point, see him relaxed and calm as he spreads his huge bulk of a body out in an easy chair, you cannot help but ask

why does America which once took him to her bosom, now find him dangerous and menacing.

The \$64 Questions
Why have the press, radio, and politicians joined in concert to bring about his destruction?

Why did certain spokesmen in the Halls of Congress attempt to discredit him in the eyes of his own people and turn them against him?

Why has there been a studied and well-devised plot to spread the impression that he is a traitor, a Communist, holding allegiance to a nation not his own?

Many Fall Into Trap

The smug middle classes, the professionals and the intellectuals have fallen into this trap and those who once felt honored to bask in

his reflection now run from him, trembling and afraid. Those who once gloried in being his intimates now like Peter deny they know him.

For these Robeson has nothing but pity and a little contempt. He knows only too well that those who denounce him most do so from fear and insecurity.

He knows that the things whereof he speaks and the thing in which he believes are understood better and appreciated more by the great inarticulate mass who feel the things he talks about, but have neither the statue or the wit to say them.

He Is Expressing Their Thoughts

When Robeson says that "it is unthinkable that the colored people would fight to defend those who have oppressed them for generations," he is translating into words the inner resentments of a race.

And when a few Americans of color raise their voices in repudiation, they are not talking in the same language.

Robeson, a great scholar, a world traveler, a great artist and financially independent, is talking to men of other races as an equal not as a vassal.

He speaks as an emancipated individual, not as one circumscribed and enmeshed in provincialism.

Voice of World Minorities

He speaks not for the insignificant 15 million Americans struggling for crumbs in a predominantly white America where they will always be a minority, but he speaks for the hundreds of millions of black people in Africa and other sections of the world with whom he feels a kinship. Robeson knows that attacks on him are not at Robeson, the individual, but at Robeson the symbol of black emergence which has the audacity to stand up and talk back to the white man.

Robeson knows that to destroy and discredit him as an individual will destroy a segment of the world revolution which is challenging the status quo.

He knows that all the attempts to create the impression that he loves or is loyal to Russia are in fact an attempt to reduce the narrow naturalistic margins and broad ideological concept.

Can't Hate Real Robeson

People can be taught to hate Robeson the Russian-phobe, but it is difficult to make them hate Robeson the lover of peace, the advocate of freedom for all and the crusader for equality.

So in destroying Robeson, the radio and press play up the things Robeson is for and plays down

the things he is against.

Wide coverage was given to his statement "I love the Russian people," but no mention was made of his main reason which was that the Russians, from the fairest to the blackest live together in harmony without regard to race or color.

What Robeson was saying in fact was I hate discrimination because of race.

No Question About His Loyalty
And what about Robeson's loyalty? He cleared that up satisfactorily.

"I am 100% loyal to America," he declared, "but I am 100% opposed to the small clique of financial despots, the small one per cent who control the wealth of America and are trying to plunge us into a war to serve their own selfish ends.

"To me this small self-seeking minority is not the whole of America, even though it controls the press, the radio and a large segment of our government.

"I am loyal to that large portion of America which wants to remain at peace with the world; that part which wants to progress and grow and extend the benefits of freedom and prosperity to all its citizens.

"I am not pro-Russia. I am anti-war. I am not anti-America, but pro-peace."

If there is any mystery about Paul Robeson it is this. By singing spirituals he can be popular and wealthy; by fighting for his race he becomes despised and doors are closed against him.

For the answer as to why he made this choice you will have to search the deep recesses of his soul.



Robeson Challenges the Warmongers and Jimcrow

By Benjamin J. Davis

In the course of an address at the World Peace Conference in Paris, Paul Robeson, the great American leader and symbol of progressive humanity everywhere, was reported in the press as saying: "It is unthinkable that American Negroes would go to war on behalf of those who have oppressed us for generations against a country which, in one generation, has raised our people to the full dignity of mankind."

The statement was immediately sensationalized by the corrupt, anti-Negro monopoly newspapers, and for no good purpose. They have tried to make agreement or disagreement with Robeson's declaration the dividing line between "loyalty and disloyalty," the implication being that those who support Robeson are traitors.

This, of course, is so much hogwash. For it is very well known that anyone who believes in peace has been dubbed a "traitor" by Truman; and I happen to be one of 12 Americans facing 20 years in prison, and our Party threatened with outlawing, merely for fighting against the damnable jimcrow system, against the enslavement of labor and against Wall Street's war plans.

If indeed the 12 of us are traitors, if Robeson, Wallace and a bushel more are traitors, if Negroes who fight the lynch system are

traitors, then there are not enough jails in America to hold the millions of good, patriotic, militant Negro and white American citizens who are marked for the hoosegow.

IT IS QUITE CLEAR that the frenzied, reactionary howls against Robeson are to intensify the already vicious war hysteria and lynch persecution against Negroes and other minorities. It is aimed to intimidate the growing forces of peace and equality, and above all to scare the Negro people who have gotten pretty sick and tired of Truman's empty talk and Republican lies about civil rights, and are not in any mood to die in a jimcrow war—bedecked in a jimcrow army—for Rankin and Rockefeller.

The base incitements against Robeson, from which Negroes have suffered for 300 years, are directed toward compelling Negroes and other enemies of white supremacy into silence—denying to them the constitutional right of free speech and free thought. But all the power of American imperialism cannot close the mouths nor still the fighting hearts of the 15 million Negroes, as Robeson has courageously demonstrated.

There is, of course, no way of telling as yet just what Robeson actually said. For who can believe the Negro-hating monopoly press which practically never publishes the truth about the Negro people, their militant organizations and leaders.

But be that as it may, Robeson's statement as reported was a contribution to the cause of peace and freedom, particularly of the American Negroes and their oppressed colonial brothers of every

color, creed and nationality. It was a well-deserved tribute to the Soviet Union which is being expressed not only by Robeson, but by workers and masses all over the world. This world outlook of Robeson is one of the attributes that make him as American as Plymouth Rock.

NO ONE need fear Robeson's statement except the reactionary warmongers and jimcrows who are constantly plotting against the American people. It is quite natural that they would holler up a blue streak since they are organizing both an atomic war and a fascist lynching bee against Negroes and other anti-fascists, in order to carry out their war program.

Nor is it surprising that the two-bit publicity seeker Grant Reynolds and the renegade and political street-walker Max Yergan should dance to the tunes of the big rich white bosses. But the foxy old reformist Channing Tobias and Rep. Adam Powell, with his double-talk—both of whom modestly arrogated to themselves the right to "repudiate Robeson in the name of the 15 million Negroes"—will have to answer to these same Negroes for jumping to support the reactionary wolf pack against Robeson, while never jumping to support Robeson's staunch battles for Negro rights.

Walter White, more nearly reflected the feelings of the Negro people, when, in the May 1, Herald Tribune, he refused to join the hysteria against Robeson and said, among other things: "Many Negroes will be glad he (Robeson) spoke as he did if it causes white Americans to wake up to the determination of Negroes to break the shackles race prejudice fastens upon them." Further, White wrote, "until the United States cleanses

itself of its own racial sins, it will not have the right to criticize without hypocrisy such statements as those of Mr. Robeson at Paris."

UNFORTUNATELY, White did not pursue the logic of his observations, but fell into the swamp of anti-Soviet slander and support to the Wall Street way program. White conceded that Negroes are treated as "human beings" in the Soviet Union, but then labelled the land of Socialism as "left totalitarian," revealing a total and fantastic misconception of the world's highest form of democracy, the international bulwark of peace.

From this lack of understanding, White uncritically accepts war against the Soviet Union as inevitable. He fails to see that any such war of the U.S. against the Soviet Union, the central European democracies and the colonial, cannot but be imperialist, aggressive, and unjust—and therefore murderously oppressive against Negroes, all Americans and against world freedom.

Such acceptance of the Wall Street war program can only lead to bankruptcy and surrender on the issue of Negro rights, already the first casualty of the Truman war program, armaments, and the sinister drive for the North Atlantic war pact.

It is precisely the great virtue of Robeson's statement that he bluntly and challengingly emphasized that the fight for peace and the fight for Negro freedom are opposite sides of the same coin, and are indivisible. There is little doubt that the Negro people, their advanced labor and progressive supporters, will rally to the cause of peace and freedom which he so courageously voiced in Paris.

'We Must Free 12' Robeson Told Cheering Rally

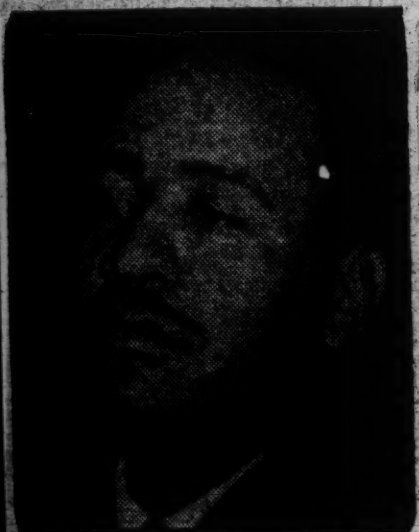
"I laid wreaths on monuments of anti-Nazi fighters all over Europe," he said. "The men honored were usually Communists. They were the first to fall in the fight for their people." "And here in the United States the Communists are also in the front in the fight."

The crowd at Madison Square Garden stood up shouting with joy Tuesday night as Paul Robeson, the great Negro singer and people's leader, came on the platform. Robeson stopped to shake hands with Eugene Dennis, General Secretary of the Communist Party, as he Old Man River and a Russian battle song and the song of the battered Warsaw ghetto—Zognit—took the microphone was that he keened, the latter two in their fight for the 12 brave leaders at Foley Square, whom we can free and must free.

There was fight and anger in Robeson's voice as he sang his people's songs. One felt the pent-up wrath of his people as he sang the fighting Negro folk song, No More, with the line, "No more driver's LASH for me," coming out like a crash of thunder. Robeson sang Joe Hill, Freiheit,

But our decisive fight was here at home, he pointed out. A central job in this struggle here was the freeing of the Communist leaders.

Communists are always in the vanguard of the fight for the people—at home and abroad, he went on.



BEN DAVIS

The Siren Song Of Robeson, Reynolds And Randolph



the doubt, but in the case of Harlem's "Slick" Reynolds and Moscow's lyrical Mr. Robeson, the siren song of defeatism contains some calculated overtones of using the "Negro issue" for ulterior motives, and we can easily guess the nature and purpose. Reynolds, the preacher-Republican, and Robeson, the singing fellow-traveller, are not too far apart in their designs. It is just a matter of what river the Negro will be "sold down."

If you are young enough to remember the story of the fabulous nymphs who lured mariners to destruction with their fascinating voices and enchanting songs, then you are perhaps old enough to appreciate the accumulative effect of the monotonous suggestions that Negroes as a race will, or should not participate in World War III, or any other major conflict into which our breast-beating, war-mongering politicians seek to push the United States. *Chicago, Ill. September 20, 1944*

On the surface, the various and sundry quixotic threats to "withdraw" Negro support from World War III have brought forth some amazing reactions by both Negroes and whites. On the one hand, this "ferocious" shadow-boxing with a negative issue is accepted by large sections of Negroes as militant, shark-eating action and anyone who opposes it is guilty of Uncle Tomism there lies another important factor. It is easy to see that at point where they find it necessary to speak up in defense of traditional Negro "patriotism" (whatever that means). Thus the net effect has been one of reducing the Negro's democratic aspirations to the grotesque and farcical issue of his attitude towards the country of his birth. This is a nonsensical defensive position in which to be placed at this late stage of the game. If the conscience of America is to be awakened and made aware of the unwholesome gap that exists between the democratic word and democratic action, then surely it is the moral responsibility of all democrats to keep this positive fact before the eyes and conscience of the American people. *Ed. 8-27-44*

Beneath the surface of this little comedy on Negro "patriotism" there lies another important factor. It is easy to see that it is purely an academic question as to who will and who will not fight in the coming atomic-biological-supersonic war. Perhaps far more important to the human race is the sixty-four dollar question—who will survive? It appears that science and politics have done much to limit our choice in any direction.

Nevertheless, the "brave" new variations on the old spiritual theme, "Ain't Gonna Study War No More," is becoming a popular ditty, and every morning we find ourselves searching the newspapers to discover who else plans to carry the 15 million Negroes "down by the river side," to lay down their sword and shield. To date, the field has been dominated by the Big Three—Randolph, Reynolds, and Robeson. Interestingly enough, Randolph, the socialist, Reynolds, the Republican and Robeson, the domestic "big noise" of Slavic totalitarianism are perhaps the strangest combination of personalities ever to find themselves in bed with each other on a national "issue."

With the accented tones of Philip Randolph, the high falsetto notes of Grant Reynolds and the deep organ-tone voice of Paul Robeson, this strange enchanting lullaby has lured us into a sea of false issues which for the past three years has succeeded in taking us partly away from our real course in the important period of post-war changes. Dependence upon threatening, bombastic statements on minor issues has tended to weaken the will and desire for effective, integrated organization on basic issues of democratic existence.

Since the end of the war and the critical period of post-war readjustment not a single proposal has been advanced for the community integration of the Negro political potential or the evolving of a common program of action based on a minimum agreement among the many conflicting Negro organizations. Grabbing headlines in the "kept" dailies with extravagant statements on minor issues seems to be preferred to a responsible and intelligent mobilization of the Negro community against present and future fears.

In the case of Philip Randolph, we will give the benefit of

Robeson's Songs Banned From South Africa

Negro Singer Plans Concert Tour Of African Continent

By GEORGE PADMORE, Our London Correspondent

LONDON. — Shortly before Dr Daniel Malan left South Africa for London to take part in the conference of British Commonwealth Prime Ministers regarding India's future relations with the British Crown, the South African leader ordered the banning of all records by Mr Paul Robeson, as a retaliatory measure against the Afroamerican singer for having criticised South Africa's treatment of coloured races, when he addressed a public meeting held in London to protest against racism in the African dominion.

Mr Robeson has since announced that after the completion of his present European concert tour he intends giving up professional singing and will tour the world to sing and address meetings of workers.

However, many of Mr Robeson's English friends and left-wing admirers doubt whether the Labour Government would grant him facilities to visit African colonies in view of his open association with the Communist sponsored World Peace Congress held in Paris recently.

It is even possible that the American State Department might cancel the passport of the great Negro artist in view of protest reports which American diplomatic representatives in the Western European countries are said to have sent to Washington regarding Mr Robeson's alleged "un-American speeches" exposing the treatment of Negroes in the Southern States of America.

Mr Robeson seems to have aroused hostility among anti-Communist circles in Europe, especially in Stockholm where he was booed and hissed by an audience of upper-class Swedes.

who resented the Negro singing Russian propaganda songs.

Robeson also ran into trouble when he visited Copenhagen.

Here was to have been the guest of the Liberal daily newspaper, "Politiken" with whom he signed a contract in London.

However, when he arrived in Copenhagen he discovered that the Danish newspaper, while considered one of the greatest Liberal papers in the world, had advocated Denmark joining the Atlantic Pact.

As Mr Robeson objects to the Atlantic Pact, he expressed the wish to cancel his contract with "Politiken" for the two concerts that had been arranged and to consider himself the guest of the Danish Communist Party newspaper, "Landog Folk" which, like all Communists, is opposed to the Atlantic Pact.

During Mr Robeson's stay in England, he sang to overflow audiences in London and all the large cities of the British Isles.

He also took part in a special rally organised at Friends House in London to protest against the colour-bar and racial oppression in the Union of South Africa.

He was given a great and

enthusiastic reception by thousands of coloured colonial students from Asia, Africa and the West Indies.

While they all admire Mr Robeson and respect his political convictions, many of them have expressed the view that the Negro singer, thanks to his international prestige, could go more to advance the cause of his race by interpreting their sufferings and voicing their hopes and aspirations in song than by playing the politician, which can be done much better and more effectively by others who lack his artistic gifts.

No useful purpose is served by arousing anti-Negro hostility among white folk who could otherwise be won over or neutralised in the black man's up-hill struggle for human rights and freedom.



MR PAUL ROBESON

He recently denounced South African racism. As a result, his record songs have been banned by the South African Government.

The Robesons' Plight

Paul Robeson and his family, from news accounts, are beginning to feel the sting of rebuff, which the American public is exercising against them in one or another way as they travel about the country. In Chicago, he was given a great ovation this week when he appeared there in concert. But out on the West Coast, Californians were not so cordial. Almost every recognized organization or agency advised their members not to patronize his concert appearance.

Up in Connecticut, the Robesons' hotel Mrs. Eslanda Robeson is reported to have said: "I've decided that if any one makes any attempt to attack me, I will kill him." Living out the life of that sort of philosophy, Mrs. Robeson, the reporters say, keeps all of the doors locked in the big house and sleeps with a business-looking hunting knife next to her pillow, as well as a Beau automatic alarm.

That's a tense and singularly unfortunate sort of life to live in busy America. For the great achievements of Mr. Robeson and his wife, too, we have great esteem. But somehow, it is difficult to work up much genuine sympathy for their public pronouncements against the country which gave them the opportunities they now enjoy and against which they speak so boldly, even with the services of local police to protect them in their speeches and rantings.

Robeson Pow-Wow Goes Off Quietly

LOS ANGELES, Oct. 1 — (AP) — Paul Robeson stood on second base at Wrigley Field here Friday night and sang several songs. A docile throng of 11,747 paid to witness the spectacle celebrating the 70th anniversary of The California Eagle, weekly Negro newspaper. The scene bore no resemblance to the riot which accompanied Robeson's appearance at Peekskill, N.Y., last August.

son's appearance at Peekskill, N.Y., last August.

Hundreds of policemen were stationed in and around the ball park. Officers told newsmen that 2,000 of the city's force of 4,400 were within whistle distance.

The massive Negro bass was in good voice. The fans applauded lustily.

Robeson praised The Eagle and its publisher, J. Edgar Bass, a leader of California's Independent Progressive Party. "Today we need progressive newspapers," he remarked. "How we need them."

A minister asked for contributions to the newspaper and estimated the total ran as high as \$10,000. The Communist Party wrote a check for \$100.

6,000 Acclaim Paul Robeson

Oct. 10-3-49

Won't Keep Quiet,

He Tells Chicagoans CHICAGO (AP) — Robeson won't keep quiet until every black man in American can walk with dignity in his own country, Paul Robeson declared here last Saturday night.

The renowned singer, actor and crusader for human rights flung this challenge back to his critics and persecutors after receiving a 15-minute ovation from 6,000 persons as he mounted the rostrum of Tabernacle Baptist Church to sing and talk. It was his greatest local triumph since his appearance in Shakespeare's "Othello."

Sponsor Gets \$900

Four thousand of his friends and supporters filled the church auditorium while 2,000 stood outside around loudspeakers to hear him sing "Joshua Fit the Battle of Jericho," and answer those who are determined to still his voice, and, if possible, ruin him financially.

They paid 55 cents each for the privilege and put \$900 into the coffers for the Civil Rights Congress, sponsor.

When Robeson's motorcade approached the church, his supporters blocked traffic on Indiana Avenue's "jittery lane."

Paris Speech Twisted

Robeson charged that his address in Paris—which started an international controversy and a smear campaign in the United States against him—"was twisted by the press in order to confuse the public."

He denied saying that colored

Americans would not fight to defend their country if Russia provokes war with us, and read excerpts from his Paris speech to support the denial.

Robeson expressed appreciation for the national protest that went up after the riots in Peekskill, N.Y., which forced him to cancel one concert there and which flared again after he sang at another.

He declared:

Singer Indicts Dixie

"But what the public must understand is that every black man in the South is subject to terror and violence every day in the year.

"A black man in Dixie never knows when he is going to be the victim of a mob.

"That is why I shall continue to speak out. I'm going to speak out for freedom and peace as long as I live."

No Room In U.S. For Violence

Singer Paul Robeson became a famous and wealthy man under the American system. He became a concert singer of note, admired and respected by music-lovers all over the country. But Paul Robeson acquired, along with his fame and wealth, some ideas which are, to say the least, individual. He became enamored of communism and Russia.

Some months ago, Robeson announced to the world that the American Negroes would not fight in defense of the United States. He claimed they would refuse to do so because the Negro is only a second class citizen of the country. Negro leaders all over the country promptly rose to give the lie to Robeson's statement.

Saturday, Robeson was to have given a concert. In protest against the concert, several veterans' organizations staged a parade outside the place where Robeson was to appear. The paraders and a crowd of concert goers clashed with the result that eight people were injured. Tuesday 8-30-49

Robeson claims the disorder was part of a "national terror" and an attack on the Negro people. It has not occurred to him that the disorder was aimed, not at a people, but at one man who is so ungrateful as to place a foreign country and ideology above the nation which gave him opportunity to become famous and wealthy.

However, the near-riot which occurred is not to be condoned by the American people. Mob violence solves no problems. And it does leave the way open

for such charges as Robeson has now made. (File) Daily News
Robeson could not have objected to peaceful picketing — having done some of it himself. But for the veterans organizations to permit themselves to be so carried away as to be provoked to violence was a serious mistake. There is room in America for disagreements. There is room for a free airing of differences. But there is no room for violence.

Robeson Barred From Akron Date

AKRON, Ohio — (NNPA) — Paul Robeson did not sing here last Wednesday night as scheduled.

A legal fight in the Ninth District Court of Appeals that sought to compel the Akron school board to permit the use of a school auditorium for the concert was lost last Monday, October 3.

The three appellate judges ruled that there had been "no abuse of discretion" on the board's part.

Thelma Furry, woman lawyer, had sought a mandamus writ ordering school doors opened to Robeson.

Four weeks ago, the board refused an auditorium on grounds that some violence might result from the concert and a building might be damaged.

Robeson's backers were also denied use of the state-owned Akron Armory.

"For this shameful and undemocratic stain upon Akron's honor, the Akron School Board bears the heaviest responsibility," said a statement issued by J. Herman Browne, executive secretary of the Akron Council for Negro and Democratic Rights.

However, the Court of Appeals, in refusing to meet the issue of free speech squarely, likewise must share in the responsibility for the serious blow to free speech struck in Akron," he asserted.

The statement said that further court action was under consideration. Miss Furry said that she might carry the case to the Ohio Supreme Court.



"The baby sitter said those children's verses are corny. Dad — can you find the book she read to me about murder

In Hollywood — Pickets Played Reds' Game At Robeson Concert-Fidler

BY JIMMIE FIDLER
HOLLYWOOD, Sept. 20. — I don't like Paul Robeson, or his ideas, or his communist pals, one iota better than do the New Yorkers who picketed his recent concerts, but I wish those pickets had stayed at home, for I think they played directly into Robeson's hands. The two notes which have occurred on his account have given him and his fellow Reds exactly the chance they craved — an opportunity to bray at the top of their voices about "the failure of law enforcement in America," the "conspiracy of state officials" against them, and their own "virtue." Hog-wash? Sure it's hog-wash — but it's precisely the sort of propaganda that the disciples of opportunity to treat him as he deserves.

5 Organizations Order Members Not to Attend

Express Belief That Demonstration Would Only Enhance Leader's Prestige in America

DETROIT — Five veterans of organizations have urged their members to attend the Paul Robeson concert to be held at the Forest Club at 7 p.m., Oct. 9. R. Gerald Barr, State commander of the American Legion, declared: "Robeson is a star performer of the Communist Party. They are doing their level best to make a martyr out of him." Joseph R. Sanson, State commander of Amvets, asserted: "Robeson's visit will be scrupulously ignored. Communist Party leaders are sending him here to cause discussion and, if possible, riot."

Few Will Ignore Artist Herbert Devine, State commander, Veterans of Foreign Wars, stated: "The best way to treat Robeson's appearance is to ignore it." Phil Cantor, State commander, Jewish War Veterans, said: "While we condemn communism and fascism, we believe in the American right for anyone to speak or anyone to listen."

Leaders Air Feelings Veterans group leaders, with the exception of those of the liberal American Veterans Committee, expressed themselves as follows about the Civil Rights

Robeson Says He Will Give Concert Sunday Near Scene Of Rioting

PEEKSKILL, N. Y., Sept. 2—(AP)—Paul Robeson says he will hold a concert Sunday—a mile from where a riot broke up a scheduled appearance last week—and veterans' groups say they'll stage a parade to protest it, as they did before.

The Negro singer, declaring "there'll be no more Peekskill—not like that," announced his acceptance last night of an invitation to sing Sunday afternoon in nearby Cortlandt, where the riot raged last Saturday.

Fourteen veteran groups immediately countered at a meeting near here with plans to hold a parade past the new concert scene that would be what they termed "a conclusive demonstration against communism."

A scheduled concert by the Negro singer—who has been actively identified with leftist movements—broke up into a fierce riot Saturday after veterans' groups staged a counter-demonstration.

At least eight persons were injured, two seriously.

Robeson will sing Sunday under auspices of the "Westchester Committee for Law and Order," which describes itself as a non-political group formed after last week's disturbance.

THE CONCERT is scheduled for 1 p.m. (EST) at the old Hollow Golf Club grounds, about four miles north of here. The golf course is on the same road and about a mile north of last Saturday's riot scene.

In Albany, meanwhile, a "civil rights" group protesting the riot in a march on the state capitol was booed last night by a crowd of some 3,000 persons. No disorder was reported.

Robeson, announcing his new concert at a New York meeting, said:

"If none of the state troopers show up, we'll be protected, we'll be there, and we'll have a concert, with many artists from all over the United States."

The veterans' groups met in Cortlandt township, where the concert is scheduled, and drew up plans for their parade.

Alan M. Grant, Jr., supervisor of the town, said a parade permit was granted to the veterans—comprising 14 posts of various organizations—last night.

A SPOKESMAN for the veterans said nine American Legion Posts, three Veterans of Foreign Wars groups, and one Catholic War Veterans and one Jewish War Veterans Post will be represented.

The parade, the spokesman said, will go down Hillside Avenue, which runs past the golf course grounds. He said the groups hope to stage a parade "five or 10 miles long."

The spokesman said a committee of 14 is in charge of the parade, but declined to give their names. He said the committee will report tomorrow to Westchester County District Atty. George Fanelli.

Fanelli, the spokesman said, told the veterans in a message tonight that "we will take every precaution to prevent any disturbance."

The district attorney and other Westchester law officials are probing last Saturday's riot on orders from Gov. Thomas E. Dewey.

Westchester County Sheriff Fred W. Ruscoe has said his office would provide adequate protection for any future Robeson concert if asked to do so by the sponsors.

CATCALLS, HECKLING VIEW WITH SONGS

Indignant
mon. 9-5-49
chicago ill.

Crowd Is Kept in Check

BULLETIN

Peekskill, N.Y., Sept. 4 (Special)—A policeman and two other persons were injured and car windows were smashed today in an outbreak of violence at the concert by Paul Robeson. A crowd of 3,000 veterans and civilians showered followers of Robeson with stones, pop bottles, sticks, and tree branches. Robeson was whisked away on a back road.

Peekskill, N.Y., Sept. 4 (AP)—Paul Robeson's voice mingled with drums and bugles of demonstrating veterans today while police kept the peace.

About 1,500 veterans marched

past the grounds of an abandoned golf course, 4 miles from here, where thousands gathered to hear the left wing Negro singer. A similar anti-Robeson demonstration last Saturday night touched off a riot.

About 1,200 police maintained constant vigil between the veterans' line of march and the estimated 12,000 persons attending the concert.

Try To Drown Him Out

As Robeson began to sing from the platform—ringed by hundreds of his supporters—the veterans marched back and forth in front of the entrance to the grounds. They tried to drown out the Negro baritone with the blast of exhausts from motorcycles, beating drums, bugle calls and hoots.

Police removed the bolts from the rifles of the color guards of the veterans before the protest march began.

Robeson had not arrived at the golf course when the parade of veterans passed the entrance.

Police said they had refused him an escort, telling him the road was well guarded with police stationed about every 50 feet.

A short time before the parade began police confiscated scores of baseball bats and golf clubs from Robeson followers.

"There won't be any game here today, boys," they said.

Leaders of the anti-left wing parade handed out mimeographed sheets to the veterans before they started the march, warning them to be orderly.

They sang this song to the tune of "Beer Barrel Polka" as they marched:

"Roll out the Commies, we've got the Reds on the run. Roll out the Commies, we have only begun."

Loud-Speakers Drown Them Out

As they passed the entrance to the concert site the Robeson followers turned up loud-speakers full blast, drowning out their song.

Traffic jams delayed out-of-area veterans in joining the marchers, but many abandoned their cars and straggled after the marching column.

Altho only about 1,500 veterans were in the line of march, thousands of veteran sympathizers lined the road leading to the concert grounds.

They concentrated their forces at the entrance and those attending the concert had to run a gantlet of boos and catcalls as they arrived for the performance.

Many of the by-standers shouted angrily: "Go back to Russia," or "We don't want you here—get out. Some carried placards reading

Paul Robeson

"Communists and skunks n wanted here—phew!"

Robeson's Rights

Paul Robeson, the noted baritone and political savant, came to Washington last week, saw an audience that came to see and hear him and left, we imagine, without conquering any who were not already conquered. His constitutional right to sing and speak as he pleased was unconstrained. No violence, indeed no disorder of any kind, attended his appearance. If this city is none the wiser for his visit, it is none the worse, either.

Washington might have been much the worse for Paul Robeson's coming, had it not been for thoroughly intelligent preparations on the part of leaders of this community, official and nonofficial. No doubt Mr. Robeson's sponsors would have liked nothing better than to provoke in the National Capital, as they succeeded in doing at Peekskill, N. Y., a hoisy counter-demonstration and perhaps a violent clash which would have enabled them to pose as champions of civil liberties. They were kept from this achievement and their rights were effectively safeguarded, as they should have been, by the Metropolitan Police Department, which had plenty of force available to maintain law and order. But as it turned out there was no threat to law and order because local organizations, including all the veterans groups, were astute enough to realize that the wisest way to deal with the Robeson rally was to leave it strictly alone.

Bust of Robeson Set Atop 13,000-Foot Mountain in Russia

MOSCOW—Further homage was paid Paul Robeson here recently, when rugged Russian climbers scaled the 13,000-foot mountain named for the great singer to place a bust of him atop the peak. The climb, a real feat, took place in sub-freezing weather.

Both the bust and the feat were dedicated in the name of "battling solidarity with those millions of ordinary people of America whom Paul Robeson represents." The action was hailed through Russia.

Promises Love And Energy For Decent America

WASHINGTON, D. C.—(NNPA)—Paul Robeson, who calls himself an anti-Fascist, has changed his tune from fulsome praise of Soviet Russia to one of his loyalty to the America he saw on a cross-continent tour that ended in Philadelphia last Friday night.

The concert and stage star, however, sees himself as the same person who has visited Washington many times, played football, got college and Law degrees and was on picket lines many times.

Appearing at the "Negro Freedom Rally" at Turner's Arnea last Thursday night, Robeson told the audience that he is looking for the same thing now that he has been looking for—"truth, freedom for my people and millions of Americans, and willing to fight for that freedom as my forefathers did before me."

"I am loyal to the American people," he declared, "but will have nothing to do with the Rankins of Mississippi, the Coxes of Georgia, and the Dewey and Dulles Fascists."

"I will give my loyalty, love and energy for a decent America that will be when every boy and girl can walk the streets of Washington with the same human dignity as any other citizen," he added.

AUDIENCE CITED

Audiences at his appearances in Los Angeles, Detroit, Cleveland and Washington have given "their answer to American fascism, a fascism that threatened at Peekskill (New York)."

Referring to the police protection he received, he said he had "never had so much attention before."

In Washington, Major Robert J. Barrett, superintendent of police, assigned six colored headquarters detectives, who worked in pairs, as Robeson's bodyguard.

The Dunbar Hotel, where he stayed was thoroughly policed, inside and out. At every entrance hotel policemen were stationed inside the hotel. Officers patrolled in front of the hotel. Inspector Clarence Lutz was parked near the hotel to see that Major Barrett's orders were carried out supervising the detail were Captain Albert I. Bullock and a colored police lieutenant, Daniel D. Pittman.

Before the rally at Turner's Arena a cordon of police lined the streets from the Fifteenth to Twelfth and

Concert Without Incident

But there was not a single incident. When Robeson entered the arena to begin his speech making and singing, he was greeted with long applause. The arena, which normally seats about 1800 at fights and wrestling matches, had been rearranged and approximately 3000 per-

from U Street to Florida Avenue. Outside the arena there were additional policemen, a patrol wagon and a police towing vehicle. Inside the arena police were placed strategically and throughout the arena in the crowd plainclothesmen, with bulging hip pockets moved.

Paul Robeson, the noted Negro singer, actor, and reputed Communist, spoke and sang to more than 2,000 persons who jammed Paradise Hall, last Friday night without the slightest sign of the riots that marked two of his appearances in Peekskill, N. Y. two months ago.

Nearly four-hundred policemen, including those patrolling regular beats, were on hand, however, in the vicinity of 2226 E. 55th Street, just in case. There were policemen inside the hall, around the hall, along the sidewalks and in reserve at three near-by precinct stations, all prepared to deal quickly with anything that seemed ugly.

Robeson was given a standing ovation when he appeared just before 10 p. m. as Louise Patterson, executive secretary of the National Council of African Affairs was supervising a collection.

When introduced by Dr. V. O. Beck, 2584 E. 55th Street, co-chairman of the meeting, Robeson, at once, identified himself as an "American, a colored American who wants some freedom"

Charging "distortion and fantasy," Robeson denied that he hoped for an uprising of the masses, as reported in one of Cleveland's daily newspaper interviews with him. He was merely quoting from a statement from United States Senator John Foster Dulles (R.-N. Y.) to the effect that there might have to be a bloody uprising if President Truman's social security program carried, Robeson said.

Robeson spoke with pride of his friendship of some of the 12 Communist leaders on trial in New York on charges of conspiracy to overthrow the government, saying: "They are some of the few people in America I trust—Those people on trial in New York," Robeson said, "are among the finest leaders of the American working people."

"Have we come to the point we don't know who our friends are?" he asked as he went on to say, that Communists in many countries, especially Denmark, had been among the first to fight and die for human rights. "I'm going to stand on my constitutional rights as an American citizen to choose my friends wherever they may be," Robeson said.

The singer explained that he left the concert stage to enter the political arena because "I discovered I was being used as an alleged example of how all Negroes could attain eminence," whereas, "American Negroes have been prohibited from becoming the equals of any other groups."

"How can you lynch a people from day to day?" he asked. "America is horrified by Peekskill, but 'Peekskills' happen to my people every day."

Sponsoring the meeting were the committee to welcome Robeson, and the National Council on African Affairs. The latter brought the baritone here who has played football for Rutgers, sang Othello for the Metropolitan Opera Company, and now goes all out for Negro rights, but under the undesirable Communist ideology.

On opening the program, the assemblage sung the Star Spangled Banner, and including well known leftists seated on the platform were Marie Reed, and Joseph Kres, of the ousted left wing of the Cleveland Industrial Union Council; Joseph

Keller, business agent of the International Fur and Leather Workers, and Raymond Dennis, co-chairman of the meeting, all of whom stood, and joined in singing the national anthem.

Greeting the assemblage, Dennis' opening statement was: "Despite deep efforts of city officials, including Mayor Burke, of the lilly white press, and of the no-jobs-for-Negroes Chamber of Commerce to keep you away from this meeting, you are present as proof that the newspaper stories have not scared you one whit."

Petitions were circulated demanding that Attorney General J. Howard McGrath quash the indictments of the 12 national Communist leaders now on trial in New York. Of this, as well as other points, the assemblage regarded as highlights of the meeting was greeted with vigorous applause. Applause also thundered on the reading of a Robeson quotation by Dennis to the effect that: "Negro people will not be drawn into a war with the Soviet Union."

IDEOLOGIES:

Soloist Robeson

The members of the student Forum Board at Oberlin (Ohio) College weren't looking for a headline controversy, they said. Nor were they that far over to the left. But they agreed it would be stimulating to have Paul Robeson, party-lining Negro leader, address them in a forum in Finney Memorial Chapel, scheduled for last week. The board wired an invitation to Robeson, who accepted.

But the students failed to reckon with their faculty. They forgot to get permission to use the chapel for a talk by the left-wing singer. (His subject: "The American Negro and Civil Liberties Today.") However, the professors were not disposed to be stuffy about it. They just thought it would look better if someone holding opposite views appeared on the platform with Robeson. They chose Dr. Horace White, Negro Congregationalist minister of Detroit. That, they thought, should suit everyone.

It did not suit Robeson. Advised of the new arrangement, he declared it was out of the question and canceled his appearance at Oberlin. His reason: Asking him to appear on the same platform with Dr. White was "not consistent with the right of a citizen to be heard." His cause, according to Robeson, was "not subject to debate."

48 Sue for Right

to Build on Land

Restrictive Zoning Law

Hit in \$155,000 Action

GRAND RAPIDS, Mich. — A damage suit asking \$155,000 was filed in Federal Court here last week against Lockport Township, St. Joseph County, Mich., by 48 Chicagoans. They charged that because of their race they had been denied permission to build dwellings on property they own there. They specifically attacked in their complaint a zoning ordinance passed by the township officials which prevents certain property owners from building on land of less than 20 acres, charging that the restrictive ordinance was passed after they had bought the property.

The complaint sets forth that the township officials have publicly accused Farm Bureau representatives of selling the lots to colored persons, knowing that they would not be permitted to build on them.

The plaintiffs, in addition to the damages, ask an injunction restraining the township from enforcing the ordinance and a test of its constitutionality.

Great Britain Made Robeson

Rich, London Express Says

LONDON (AP)—Without the financial support of the British, Paul Robeson would not have been a financial success, a London newspaper, The Sunday Express, claimed recently in an article about Robeson.

Calling Robeson the world's richest artist, the paper said: "Robeson, who is 51, is reputed to be about the richest artist in the world today. Most of his wealth was earned in Britain."

He was 'discovered' in a curious way in the United States, but there he found racial prejudice, irksome and blossomed to full stardom in Britain's more tolerant treatment."

This article, entitled "Why

doesn't Paul Robeson give more help to his own colored people instead of Russian Reds?" explained why he turned to the support of Russia against Great Britain. Once in 1931, the paper said,

land is the place where I am at home."

Explaining Robeson's change of attitude toward England, the article said: "Some say that Robeson embraced Communism when he tried, without success, to have his son educated at an English school."

ROBESON DEFENDS HIS AMERICANISM

NEW YORK, June 19 — (AP)—Paul Robeson said tonight he would "defy any part of an insolent dominating America to challenge my Americanism."

The Negro baritone made the statement after an attack against discrimination at a "welcome home" rally following his tour of Europe and the Soviet Union.

Shortly before the rally, he had attended the wedding of his son, Paul Robeson, Jr., to a white girl.

At the rally, Robeson told 3,500 persons:

"I love this Soviet people more than any other nation, because of their suffering and sacrifices for us, the Negro people, the progressive people, the people of the future of this world."

The rally was sponsored by the Council of African Affairs. The organization has been cited by Attorney General Tom Clark as subversive.

CITIZENS WRIGHT AND ROBESON

Richard Wright and Paul Robeson have at least one thing in common: both have lived abroad and both have declared the right to be a human being accorded them on the Continent was worth far more than American luxuries which come packaged with the deepest insults. Wright, author of "Black Boy" and "Native Son," has found his haven in Paris while Robeson appears to prefer Soviet Russia as the place best fitted to keep unwhittled, the worth of the human person.

To this list of distinguished men, must be added many ordinary veterans of World War II, who have sought to return to Italy and France, despite the meager diet and frayed clothing. They decided that the right to hold one's head high is warmer clothing by far, than the finest raiment covering a slave.

White Americans as well, have begun to look for opportunity elsewhere than America. The veteran's newspaper, "Army Times," reported as early as the summer of 1946 that veterans were sailing for Australia, New Zealand and Alaska.

These facts are significant when placed beside the inspiring inscription upon the base of the Statue of Liberty. Those immortal words implored Europe to send its outcasts, its "tempest tost," to American shores. But now the mighty orbit of history seems to be near its completion. Europe is accepting the outcasts of America along with Australia, New Zealand and Alaska. America is now afraid of immigrants and foreigners.

The daily press and some Negro newspapers have joined in scolding the emigrants (outcasts). "Why doesn't Robeson stay in Russia?" is the usual question. "Why don't you go to Russia?" is the usual question intended to answer any criticism of Jim Crow, depressions and slums.

We find it difficult to condemn either Wright, Robeson

or the thousands of whites who have emulated them. Surely, the human personality is a sturdy, but finely constructed mechanism. Daily insults to a man's inner dignity; the practice of forcing a man to lick his way to security constitute assault to kill a man's personality. If an individual can avoid such a deadly attack by an organized society, we cannot readily condemn him. Self preservation is still a strong force in the human animal. But there is one serious error made by those who urge American citizens to go to Russia. The error of those who renounce their American citizenship is nonetheless serious.

To begin with, a man's citizenship, is largely a matter of accident. We are unable, as yet to choose the place we would like to be born. Each man has his home his piece of sky and rushing rivers. His fatherland is his. Beyond this, there is no reason to go. A man need not apologize to anyone for being a man—he need not apologize for being a citizen of his native land.

Nor does the fact that a man finds fault with his own land deprive him of his rights of citizenship. George Washington, Abraham Lincoln, Franklin Roosevelt and thousands of others found fault with their homeland and set out to get things aright. When the press demands that all dissenters pack off to Russia, it tramples upon the ideals of this nation's birth as well as those rights dating from the first primitive tribesmen.

But both Wright and Robeson are wrong—Robeson less so than Wright. In its essence, this act of fleeing injustice at home, is flight. It is flight from the unpleasant and the hard—it is a form of selfishness that should not be allowed to spread. It is undoubtedly true that neither Paris nor Moscow measures a man's worth by his color, but these countries have their own problems to work out.

Jim Crow is bad, but Mr. Wright is not likely to destroy it from the vantage point of the Eiffel Tower. Nor does it seem likely that Mr. Wright can be the best doctor for France's illness, since he spent his life in another land.

Robeson tests more true. He criticizes America as an American citizen and thereby must bear some of the burden himself. Surely no one is better fitted to minister to American weakness than Americans. Surely, no one is better fitted to work out the Russian destiny, than the Russians. The realization of these simple facts may well serve to quiet a whole legion of those who seem to be so excited over one Negro's going to Russia. A little more courage to fight for right in one's own land may well be the difference between Robeson and Wright.

Paul Robeson vs. Ralph Bunche

Two incidents have happened lately showing clearly to the world what is behind the "iron curtain" of prejudice right here in America. Quite recently Dr. Ralph Bunche turned down the offer of the Truman administration to become an assistant secretary of state, by far the highest position ever offered to an American Negro. Dr. Bunche has distinguished himself because of his outstanding effort for peace in the Arab and Jewish world, and today his name is on the tongue of millions whose faces are not white.

But Dr. Bunche turned down the coveted post in the

state department, giving as his reason that the salary there does not compare with what he now receives as an attaché in the United Nations. In fact, Dr. Bunche points out there is a difference of something like \$4,000 which he could not sacrifice when he thinks in terms of his wife and family. But while the diplomatic former Detroit assigned this as his excuse, there are others who state with authority that the real reason why Dr. Bunche refused the state department portfolio rests in the fact that as an assistant secretary of the state department, dealing with colonial problems, Dr. Bunche would daily have to confer with such Negro-hating politicians as Senator Tom Connally, chairman of the Foreign Relations Committee of the Senate, and Senator Walter George, ranking member on the same committee. It is conceivable that relations with these two expounders of Dixie race hate would oftentimes become intolerable. In addition to this Dr. Bunche has been recently denied accommodations at Mayflower hotel in Washington for his wife and family, and was denied the right to speak in the Wardman Park hotel. All of this has been soft-pedaled in the metropolitan press, because it shows clearly American not Patrick Henry who said, "Give me liberty or give me death." Is it not possible a black man could think in similar

and be delighted when he reached a place where his previous experience taught him he was actually free? It is entirely probable that the Russian radio had broadcast the fact that America's black ambassador, Dr. Bunche, had been denied accommodations at the Mayflower, and that Paul had made this statement, and that his yearnings for freedom caused him subconsciously to realize that momentarily he was free from second-class citizenship, and basking in an atmosphere where the dignity of the individual is accorded proper respect. He at least knew he was in a land where Wardman and Mayflower philosophy is not tolerated. Should he be condemned for his desire to breathe freedom from race hate?

You recall the man who said that if Hitler were alive he would like to blacken his face and condemn him to residence in America. In those few words this man aptly described the amount of misery, contempt and scorn human beings suffer whose faces happen to be black. We cannot conceive of a heavier penalty that could be visited upon Hitler, if he were living, than to stamp upon his brow the ethnic characteristics of the African.

What Paul Robeson said in Moscow was in fact nothing more than what Dr. Bunche perhaps said when he landed in New York City, away from the merciless segregation of the Democrat city on the banks of the Potomac. Bunche perhaps with a sigh of relief said to his wife and family, "How glad I am to be out of that anti-social atmosphere in Washington that belies all of our pretensions to democracy."

This writer has ridden in his car through Mississippi and Alabama where no provisions have been made at filling stations or public buildings for a urinal, and where the mighty seem to feel the weak have no calls of nature that should be respected. On such occasions this writer would have enjoyed a few "presto" moments in Russia, or anywhere else in the world, other than the heathen, merciless environment where we were in those agonizing moments. Perhaps the British had visited the same pitiless, barbarous treatment upon Patrick Henry, causing him to exclaim, "Give me liberty or give me death!"

We are not going to find any fault with what Paul Robeson said in Moscow, and certainly we do not intend for what he had in mind to be warped and twisted out of its intended context. Who would deny Ralph Bunche the right to remember the glorious treatment accorded him in Paris, London, Tel Aviv and Jerusalem, and then deny him the right to say he appreciates the accord and honor given him there rather than the derision and scorn heaped upon him in the city of Washington? You'll have your thinking clothes on correctly if you grant the same privilege to Paul Robeson when he also muses over and about the zephyrs of freedom.

One almost stereotyped statement made by all of the Negro soldiers who returned to their native land, following the second world war was that they found more freedom and respect everywhere in the world than they found at home. It is certainly adding insult to injury when white people heap all of the agony and misery in this world upon the shoulders of the black man and then call him subversive when he expresses momentary delight in escape from torture and anguish.

British Accuse Robeson Of Singing Free For Reds, Charging British

LONDON (ANP) — Englishmen

apparently are peeved over the results of Paul Robeson's recent tour of their nation. They object to his tour on three basic grounds:

1. He sings for Communists or Russians for free or very little, but charged Britishers up to \$4.25 to hear him sing.
2. Although he claims to be fighting for the Negro he ignored pleas for help from the League of Colored Peoples, Britain's equivalent of the NAACP, and would not give any financial aid toward the league's \$2,000 deficit.

3. Although the capitalistic nations have made him rich, he takes the political stump against them. Robeson may get into a legal battle because of his alleged free singing for Communists. Promoter Harold Fielding of his London recitals claims that he agreed to give no political concerts while singing for him. He said he may file suit for \$40,000 damages for an alleged Robeson concert in Prague, Czechoslovakia, while under contract.

Negro Press And Paul Robeson

(From The Christian Science Monitor)

A survey made by The Christian Science Monitor of the leading Negro newspapers in the United States reveals that they vigorously disagree with singer Paul Robeson's declaration in Paris that American Negroes would never fight against Russia if war came. Typical of Negro editorial comment noted is the statement in The Pittsburgh Courier, that "the colored citizens of this country have fought in every war waged for the defense of their country and they will continue to do so."

Since the Negro press is waging a major battle for equality for the colored man, it would have been regrettable but understandable had some Negro newspaper, carried away with crusading zeal, given Mr. Robeson heavy backing. It reflects great credit to Negro editors that they can fight against the second-class citizenship that is the lot of so many of their brothers and yet not lose their perspective.

Those Negroes who heed Paul Robeson are siding with a man who counsels against participating in the nation's security. He has allowed himself to be so carried away that he is preaching a doctrine of treason. He should take note of the press comment of his people's newspapers and admit the error of his ways.

The Negro who stops to think knows that the Kremlin offers him no more than does the Ku Klux Klan.

Wilkins Assailed For Anti-Robeson Editorial

DES MOINES, Iowa—(NNPA)—

The National Association for the Advancement of Colored People was upbraided last Thursday by Charles P. Howard, prominent lawyer and Elk who was the keynoter at the Progressive Party's national convention in Philadelphia last Summer, because of an editorial which appeared in the May issue of the Crisis criticizing Paul Robeson.

In a letter to Roy Wilkins, acting secretary of the NAACP and editor of the Crisis, its official organ, Mr. Howard charged that the editorial criticizing Mr. Robeson for allegedly saying in Paris that colored Americans would not fight for the United States if this country and Russia went to war, "just about hits bottom."

Mr. Howard added that "as a loyal, active member of the NAACP, I can no longer with self-respect, refrain from violent protest."

BLISTERING ATTACK

In a blistering attack, Mr. Howard charged that the NAACP was no longer serving the people whom it was organized to serve but "has side tracked into serving the very interests it was organized to fight." He added that "The NAACP has been dishonest in its practices, in its convention tactics, in its publication, The Crisis, and in the pronouncements of its officers. It has claimed that it was non-political while it carried on a vigorous campaign for the Democratic Party."

It channeled its speakers at its last national convention with an eye to spreading Democratic Party propaganda, while protesting its lack of previous knowledge as to the text of these speakers, and it has used the Crisis to further this propaganda for the Democrats, and vilify other parties.

"Its national officers have toured the country extolling the virtues of Truman and the Democratic Party while they violently attacked candidates of the Republican and Progressive Parties, even to the extent of lying on Henry Wallace, Howard said."

Paul Robeson Holds Comment On Statement

Rips Into Press

For "Distorting
His Paris Talk"

NEW YORK — (NNPA) — Paul Robeson, returning to this country last Thursday morning from a four-month tour of Europe, refused to comment on the statement attributed to him at the Paris Peace Conference that colored people would not take up arms in a war with Russia.

Robeson told reporters that he would make his position plain on the subject at a rally staged by the Council on African Affairs Sunday at the Rockland Palace Ballroom. W. A. Hunton, secretary of the Council, said Mr. Robeson wanted to tell colored people first what he actually said at the Paris Conference.

The noted singer arrived by Pan American Overseas Airlines at La Guardia Field and was met at the airport by a delegation of approximately 100 persons, representing the American Labor party, the Progressive party, the United Public Workers of America and others.

Mrs. Robeson was not at the airport, but her son, Paul Robeson Jr., who is now an electrical engineer, was on hand to greet his father.

Also in the welcoming party were B. (Beanie) Baldwin, director of Henry A. Wallace's presidential campaign, Dr. Hunton, and City Councilman Eugene P. Connelly.

When Robeson arrived at the airport a number of persons rushed up and kissed him.

A battery of reporters were waiting for him and asked him to hold a press conference. Robeson agreed and headed for the press room. A reporter told Robeson that it was not customary to bring a large crowd of laymen to a press conference.

"That's not the way we do things here," the reporter said.

"Well, that's the way it's going to be done today, or else there will be no press conference," Robeson replied.

Robeson said this is an interesting welcome. He noted the presence

of a squad of policemen and said he could have "got along without them."

RIPS INTO PRESS

Robeson then ripped into the press for "distorting" his Paris statement. He said he knew what he said at the conference would not be accurately quoted and that he would issue a statement to the Daily Worker on what he had said so that his people could know the truth.

When reporters protested that they would quote him accurately, Robeson said he felt they would quote him accurately but that he knew their papers would not print the story as they wrote it.

Declaring that he was the same kind of man as he was before he left, Robeson said he noted that "the wonderful civil rights program has disappeared down the line."

A reporter argued with him that the civil rights program had not disappeared.

Robeson said he did not think it was proper for the President to lay on the sands in Florida while the program died.

He said he had found peace and thoughts of peace everywhere in Europe and that it is only Wall Street here which is "trying to steam up a war."



"Hello, My Friends." Most of the congress' American sponsors—Charlie Chaplin, Artie Shaw, Professor Frederick Schuman of Williams College, et al.—did not show up in Paris. But the U.S. delegation included such well-conditioned specimens as Dr. W.E.B. Du Bois, Negro author and chairman of the U.S. delegation, Howard Fast, a frequent New York Daily Worker contributor, and Artist Rockwell Kent. Most flamboyant of all the troupers was Baritone Paul Robeson, who vowed that American Negroes would not fight for the U.S. in a war with the Soviet Un-

Paul Robeson

Associated Press

PAUL ROBESON

In Russian or English, the same libels.

Chicago, Ill. Men. 5-2-49

ion* and cried, partly in Russian, partly in English: "It is a pleasure to say hello to my friends from the eastern popular democracies of Europe—those democracies which are showing us how people can direct their own destinies in the interests of mankind."

But there was one frustrated little fellow who was not allowed to say hello to any of his friends. That was "World Citizen" Garry Davis (TIME, Jan. 10). He had refused an invitation to be a delegate to the congress but had naively asked permission to address the crowd so he could get his appeal for world government through to the folks from behind the Iron Curtain. The Reds refused.

The partisans staged a gigantic "peace rally" in the oval Buffalo Stadium just outside Paris. Parades and demonstrations en route had been forbidden by the police. Within, the boys let themselves go. Miners paraded in blue denim and flat steel helmets, bearing red banners with the name of the C.G.T. locals on them. They held their fists high in the Communist salute and bellowed the Internationale.

Banners proclaimed: "Our blood will never flow again to make American capitalists rich," and "French women will never send their sons to fight the Soviet Union." 5-2-49 men

The star speaker was Howard Fast. Cried he: U.S. prisons are "filled with political prisoners" and the "terror is only beginning." The audience lapped it up.

Peace, it was wonderful.

* His statement was promptly denounced by Walter White, secretary of the National Association of Colored People, who said: "In the event of any conflict that our nation has with any other nation, we will regard ourselves as Americans . . ."



a famous American who has espoused the Communist line.

Nevertheless, it is an aspect of his politics which we wish to discuss here.

Robeson left Moscow to return to New York for the purpose of appearing as a witness on behalf of all 11 American Communist leaders on trial there. That is his privilege, and theirs, but its exercise leads us to speculate.

Suppose the circumstances were reversed. Let us say Robeson were a Soviet subject in New York, and that 11 men accused as enemies of the Communist state were on trial in Moscow. Would Robeson have the courage to go back there and uphold them?

If he did have the courage, which of course he might, what would his farewell to friends in New York be like? Would it be merely the routine goodbye of a man setting out on a tiresome airplane flight? Or would it be the grim parting of a man who knows that never in this life will he see his well-wishers again?

The answer is entirely obvious. Robeson would be going to his death. What democracy upholds as a right, Communism prosecutes as a capital offense.



Acme



Red, would be hard to say. The Russians have a deep appreciation of talent so distinguished as Robeson's, and it might not be fair to attribute the hullabaloo wholly to his propaganda value as

As We See It—
Moscow greeted Paul Robeson, the American singer, with tremendous acclaim. Robeson eulogies took generous space in most of the newspapers. What part of the ovation resulted from attribute the hullabaloo to his politics, which is great, and what part from his politics, which are bright propaganda value as

The Time, Chicago, Ill. Men. 5-2-49
PARTISANS JOLION-CURIE, CORTON & DU BOIS
In Chinese or Urdu. the same old crowd.

Robeson Places the Issue

PAUL ROBESON, great Negro artist and leader, told the world that he did not believe that his fellow Negro-Americans support the plot to start another World War.

Robeson said that the Negro people wanted peace. They have no quarrel with the Soviet Union, which has outlawed all racial inequality and urges equality of all nations and races.

Robeson, we believe, was doing a patriotic service to his country and his people when he spoke these brave and honest words:

"It is unthinkable for myself and the Negro people to go to war in the interests of those who have oppressed us for generations."

There are certain leaders of the Negro people, like Walter White, who have rushed their angry replies to this stand. They claim that they are Americans, implying that Robeson is not. They pledge the Negro people's support to another World War.

But, they dare not answer the real question at issue.

This is—why should the Negro people in our country shed their blood for a criminal war of aggression against the People's Democracies of Europe, the Socialist State of the U.S.S.R.? Why should they fight against the colonial peoples of Africa, China, etc.?

It is not a question of "defending America" as these servants of the "cold war" clique falsely claim. The Negro people and Paul Robeson have shown that they know well how to defend America.

The war which the "cold war" clique is trying to provoke would not be a just war, but a criminal war against the peoples of Africa and Asia, no less than against the Soviet Union and Eastern Europe.

The members of the Atlantic War Pact are all slaveholders oppressing millions of Negroes in Africa.

Robeson calls for the freedom of these peoples; Max Yergan would replace the rule of the British by the rule of the Wall Street dollar. He could bring the KKK to Africa. Robeson's peace message shows him a great Negro leader and a great American.

Robeson Repeats Paris Statement, Loves Soviet

By NNPA News Service

NEW YORK — Paul Robeson declared his love for the Soviet Union here Sunday, and repeated his Paris statement that colored people could not be drawn into a war

ANSWERS QUESTION

Answering the question of what he actually said at the Paris Conference, Robeson said: "Yes I love this Soviet people more than any other nation because of their suffering and sacrifices for us, the Negro people, the progressive people, the people of the future in this world."

"At the Paris Conference, I said it was unthinkable that the Negro people of America or elsewhere in the world could be drawn into war with the Soviet Union. I repeat it with hundred fold emphasis. They will not."

SAYS INTELLECTUALS JEALOUS

"And don't ask a few intellectuals who are jealous of their comfort. Ask the sugar worker whom I saw starving in Louisiana, the workers in the cotton lands and the tobacco belts in the South. Ask them if they will struggle for peace and friendship with the Soviet people, with the peoples of China and the new democracy, or help their imperialist oppressors to return them to an even worse slavery."

"The answer lies there in the millions of my struggling people, not only 14 million in America, but 40 million in the Caribbean and Latin America; one hundred million in Africa. No wonder all the excitement. For one day this mighty mass will strike for freedom and a new strength like that of gallant China and will add its decisive weight to insuring a world where all men can be free and equal."

"I am born and bred in this America of ours. I want to improve. I love a part of it. But it is up to the rest of America when I shall love it with the same intensity that I love the Negro people from whom I spring in the way that I love progressives in the Caribbean, the black and Indian peoples of South and Central America, the peoples of China and Southeast Asia, yes, suffering people the world over, in the way that I deeply and intensely love the Soviet Union. That burden of proof rests upon America."

Robeson said he was not afraid of Communists.

"I will defend them as they defended us, the Negro people," he said.

WOULD CHANGE 'OLE MAN RIVER
Moscow (Atlas)—Delivering a thunderously applauded speech

during his concert appearance at Tchaikovsky Hall here last Wednesday night, Paul Robeson told the audience that he would change the words of "Ol Man River." He said that instead of singing "man was tired of living and afraid of dying," it would be "We must fight to death for peace and freedom."

This was the first appearance Mr. Robeson had made on Russian soil since the war and he stated, "You must know how I feel to be again on Soviet land."

He introduced a song, "Scandalized My Name," which he said was dedicated to the international bourgeois press on the basis of his experience since coming to Europe for the April conference of Partisans for Peace in Paris. The refrain of the song is—"I gave my brother my hand—he scandalized my name—you call that a brother? no-no-no."

He left here enroute to New York for a grand welcoming rally to be held in his honor next Sunday, just a few days after the FBI linked his name with some other as communist and fellow

DENOUNCE ROBESON CLAIM RACE WOULD NOT FIGHT RUSSIA

The Guardian Boston
4-30-49
They Know No Other Country

But This And Would Remain Loyal

WASHINGTON—Paul Robeson's statement, as reported from Paris, that Colored Americans would never fight the Soviet Union in the event of war, brought swift denunciation from several prominent race leaders.

Mrs. Mary McLeod Bethune, founder-president of the National Council of Women, with a membership of 800,000, said "we have always stood by America, and will always stand by America, in any emergency." *4-30-49*

Bishop Walls, who presides over the New England, New York and Pittsburgh area of the AME Zion Church declared that colored citizens would be ready to 'move at the command of the American republic if war came.'

Walter White, national secretary of the NAACP, was equally emphatic in defending the loyalty of colored Americans.

Bishop William J. Walls of the AME Zion Church, said: "If war came we would find the colored race standing at the gates and moving at the command of the American Republic to sustain the greatest adventure in self government and religious liberty in the world—the American nation."

Mrs. Mary McLeod Bethune: "Paul Robeson does not speak for the colored people of America. He was not elected by the colored Americans to go to the Paris Conference. He was not appointed or delegated by them to attend the so-called Peace Conference as their representative and therefore he is in no position to speak for them. The 14 million colored people of America will always be loyal to America. Whatever our difficulties may be here, we stand

as one against whatever intrusion might come upon us as a nation. We have always defended and will always defend the American ideals. When there are weak points in those ideals we will use our brains to strengthen those weak points. Secretary Walter White of the NAACP: "In the event of any conflict that our nation may have with any other nation we will regard ourselves as Americans and meet the responsibilities imposed upon all Americans. While continuing our fight for equal rights we will not shirk equal responsibilities. We recognize the disabilities of discrimination and segregation under which we work, but we also realize that under any totalitarian government, either of the left or right, we would be denied the democratic right to work for removal of our disabilities. We know of no authority delegated to Mr. Robeson to speak for the 14 million colored Americans. We are convinced that in this statement, as reported by the press, he has not voiced the opinion of the overwhelming majority of colored citizens."

Carolinian Criticizes Robeson Editorial Attack

Says Accomplishments

Made Outside South.

Beyond Magnolias

4-30-49
COLUMBIA, S. C.—(NNPA)—A South Carolina woman Republican leader has sharply criticized the white editor of a South Carolina daily for an editorial attacking Paul Robeson for his Paris statement that colored Americans will not take up arms in a war with Russia.

Mrs. Andrew W. Simkins, secretary of the South Carolina NAACP conference and member of the Republican State Committee, wrote G. A. Buchanan, Jr., editor of the Columbia Record, that his editorial criticizing Robeson "reads good but something within me will not allow me to accept it without protest and comment." *5-30-49*

She said she would not believe the statement attributed to Robeson unless he himself made it to her. "He is no fool," she said.

The editorial in question, she said, performed a "salient service" by giving a biographical sketch of Robeson and providing effective information to thousands who contend that colored people have inferior mentalities.

OUT OF SOUTH

But in reading of Robeson's accomplishments, she stated, "one is immediately impressed with the fact that all of this happened beyond the borders of Dixieland and must conclude that if Robeson had been born in the South, he never would have reached such attainments unless he had left the land of Magnolias, as thousands of Negro and white youth have done."

Declaring that Robeson also had found many "Gardens of Gethsemane" in reaching his attainments in the North, Mrs. Simkins wrote:

"The South lacks the distinction of having the monopoly on segregation and discrimination. It is common knowledge that Robeson, like Marian Anderson, both only because they are Negroes, had to win acclaim beyond the borders of their

native land before their abilities were properly evaluated and accepted in America." *5-30-49*

Mrs. Simkins said she made her observations a matter of record because "a person does not have to be a Communist, a fellow traveler or to 'echo the Communist line' in order to be conscious of the thousands of indignities suffered daily by Negroes all over America and to feel them keenly."

Mrs. Simkins also was critical of colored ministers. She said only a few of them have "that faith as big as a mustard seed which will give them the courage to speak out against the evils of our social order." Most white ministers, she added, also were afraid to speak out where colored people are concerned.

**Robeson Flies
To Testify Here
At Trial of Reds**

The Herald Tribune New York
Tells Soviet Union He Loves

**It's More Than Any Other';
Fears for Negroes in U. S.**
4-30-49
By Joseph Newman

From the Herald Tribune Bureau
Copyright, 1949, New York Herald Tribune Inc.
MOSCOW, June 15.—Paul Robeson, American baritone, left for New York today by plane to testify for the defense at the trial of eleven Communist party leaders. He said he had to rush back because he considered their defense important to the democratic movement in the United States.

If American "warmongers and reactionaries" are not stopped today, the singer asserted, they might turn tomorrow on the 12,000,000 Negroes of the South and millions of workers.

Before boarding the plane, Mr. Robeson, who arrived here June 5 for the observance of the 150th anniversary of the birth of Alexander Pushkin, the poet, paid a final tribute to the Soviet Union. He said it is the country "which I

love more than any other."

Turns There For "Comfort"

In an interview published by "Bolshevik," organ of the central committee of the Communist party, Mr. Robeson spoke of the Soviet Union "as a country to which he turns for comfort and salvation from racial and other troubles he encounters in capitalistic states."

He said the world must not be deceived by references to Marian Anderson, Joe Louis, Dr. Ralph Bunche and himself as proof of opportunities for and fair treatment of Negroes in the United States. Only a small group of well-known Negroes is tolerated in the United States, he said, but the Negroes of the South are oppressed and no Negroes, including famous ones, are secure from lynching.

Only in the Soviet Union, which he first visited in 1934, Mr. Robeson said, did he feel like a man. Here, he said, "I found joy and happiness" and "I strove to instill a love of the Soviet Union in my son."

In December, 1936, when his son, Paul Jr., was nine, Mr. Robeson recalled, he put him in a Moscow school, where he remained for three years. The younger Robeson continued his studies later at Soviet schools in London and New York, and also attended Cornell University. Now an electrical engineer, he will return here for post-graduate work.

Mr. Robeson visited Stalingrad, where he saw tractors coming off the assembly line. He paid it this tribute: "If today we Americans move freely on earth, we owe this to the heroic defenders of Stalingrad."

He said Moscow and Stalingrad convinced him that the difference between the Soviet people and "Wall Street reactionaries" is that the former think only about the happiness of the millions of simple people in the world.

Was "Moved to Tears"

He said the reception he received

in Moscow moved him to tears," and that he was returning to the United States with new ideas and new feelings. *Thu. 6-16-49*

"I was and will be a most devoted and sincere friend of the Soviet Union," he said, adding that he would visit the country again in the fall.

"Komsomolskaya Pravda," organ of the Young Communist League, is publishing a series of three articles under Mr. Robeson's name. The singer reported that during a performance of the play, "The Little Negro Boy and the Monkey," Soviet children gathered around him and urged him to remain in Russia forever. Mr. Robeson said he thought about this, but decided "to return to my people to be with them to struggle for their liberty."

The book which impresses him most, Mr. Robeson said, is not a novel or a play. It is the Soviet Constitution of 1936, known widely as the Stalin Constitution. He said Prime Minister Stalin is doing much for the working people of the earth. *Thu. 6-16-49*

Everything he saw in the Soviet Union, Mr. Robeson said, prompted him in the right way, and he added, "I have prepared myself for a long and difficult struggle for the happiness of simple people."

Mr. Robeson told of his troubles in the United States. He said even his name is not his own, but that of Scotch plantation holders in the South who owned Negro slaves, including his father. He said he obtained an education and made a living only at great pains. At Rutgers, he said, he worked his way by playing football, and there, he said, he saw bourgeois sport inspired by profit-seeking promoters, rather than the interests of the participants.

He said America is facing another economic crisis, with 80 per cent of theatrical actors unemployed.

He expressed regret that he had made Hollywood films, and said he would buy them all up if he could.

Mr. Robeson said he had visited the South, where his father lived and worked as a slave hundred years ago, but found everything the same for the Negro—nothing changed. [Mr. Robeson's father, who became a Presbyterian minister, was a runaway slave from Robeson County, N. C.]

"Such is the policy of a country where Wall Street rules," Mr. Robeson said.

Robeson's Reasons

It is not difficult to understand a man of Paul Robeson's cultural and intellectual attainments being carried away by his emotions despite his wide travels and experiences. That is because of his American Negro background.

The man has been continuously exposed to and completely accepted by many Europeans of unquestioned intellect and quality. There is no such thing as "tolerance and racial understanding" involved in his relationships abroad—he is simply a gentleman of unusual talent and attainment in a field where standards of quality are much the same the world over. Hence, Paul Robeson is one of an unknown, perhaps small, number of American Negroes of attainment, who has tasted and recognizes from his heart complete and sincere acceptance.

Statements have been made about how much America has done for him. But is it not true that he has collected only about 10 per cent on his contribution and that America owes him 90 per cent of it yet in bringing to par his bond of citizenship, that he might walk in every State a 100 per cent man? The same form of reasoning is true, to me, in relationship with what Jackie Robinson has done for Branch Rickey, organized baseball and America. Joe Louis, too, traveled the rocky road of humiliation proving democracy to Americans and the world. *7-16-49*

Deny if you will that Robeson's citizenship is sub-par—his or most Negroes' citizenship is flagrantly violated every hour in every day in some form. All of Robeson's money couldn't get him a drink of "free" water, not to mention food and rest, except "in his place." *P. 6*

What a lot of people don't like about Robeson is his independence—he's not compelled to act or speak in deference as do most Negroes in high places. Though he spoke not for me or 99.9 per cent of other American Negroes, why doesn't the press prove his lie instead of letting some Georgia Congressmen drop the weight on Jackie Robinson and some minister.

REGINALD HUTCHINSON.
Washington.

A. N. Fields

Paul Robeson Only 'Speaks For Himself'

WILLIAM H. STONEMAN, columnist for the Chicago Daily News, made an interesting observation a few days ago. It should be widely read. It had to do with the opinions of two artists who have had an opportunity to live briefly beyond the iron ring of American fascism. This is Mr. Stoneman's opinion:

Two distinguished American Negroes, who live in Paris, today vented their indignation at the situation which recently caused one of their fellow Negroes, Dr. Ralph Bunche, to refuse a post as Assistant Secretary of State in Washington.

Dr. Bunche, top-ranking United Nations official, who served as United Nations Mediator for Palestine, turned down the offer partly because of Jim Crow practices in the national capital.

Those who voiced their sentiments are Josephine Baker, dancer, and Richard Wright, author.

For 25 years Josephine has been one of Europe's leading music-hall stars. Even now, when she is "43 years old," her pale-brown feline form and husky voice draw thousands to the Folies Bergere. *Sat. 7-2-49*

Millions of white people have read Richard Wright's "Black Boy," "Native Son," "Uncle Tom's Children" and "Twelve Million Black Voices."

Josephine was born in St. Louis and came to Europe in 1922 "because there was a better opportunity for me here."

Mr. Wright, who has lived in Chicago and New York, came here in 1946 and hopes to remain indefinitely.

Both of them have had full opportunity to contrast life as lived by a Negro in the United States, with life as lived by an ordinary, prosperous human-being in Paris, where Negroes, for all practical purposes do not exist.

Josephine exploded as she told of her last trip to the United States in 1948.

"I had forgotten how things were," she said. "I hadn't even thought of myself as a colored woman for years. I was absolutely horrified by what I saw, and the thing that horrified me most was the complacent attitude of other Negroes."

"I had never been in the Deep South before, so I went down to Nashville where they have all of that Jim Crow business."

In her "memoires," Josephine also describes how she and her French husband, Jo Bouillon, were refused accommodation in Northern hotels.

Richard Wright mingles freely with his fellow intellectuals here, and is never enters his head that he is different from any of the others.

"I certainly do not approve of the reasons which compelled Ralph Bunche to turn down the State Department job," he says, "but it was the right thing for him to do."

"A Negro living as a Negro in the United States is conditioned by that fact in everything he thinks or does," Wright says.

Mr. Wright belonged to the Communist party for ten years but left it in disgust in 1943.

He disapproves of the political activities of Paul Robeson, and takes sharp issue with the latter's recent statement that American Negroes would not fight against Russia.

"He is only speaking for himself," says Wright. "After all, Robeson supported Wallace, and they didn't win in a single Negro community."

A peculiar situation exists between American Negroes living in France, and the so-called Black Frenchmen, from the French colonies.

"While white Frenchmen don't even notice your color, the Black Frenchmen take a very dim view of Americans," he says. "They regard us as mongrels."

"The biggest complaint of French Negroes is that the French expect them to become complete Frenchmen as far as their mentality is concerned. When colonials, on occasion, have attempted to promote their own native culture, of which they are proud, they have been accused of Black Chauvinism."

Robinson v. Robeson

It seems to us that the Negroes in the United States owe a good deal of gratitude to Mr. Jackie Robinson of the Brooklyn Dodgers for defending them the other day against the insulting libels of Mr. Paul Robeson. Mr. Robeson has made no secret of the fact that his own loyalties are pledged to a Communist regime, which has reduced millions of human beings to a condition of servitude infinitely more degraded than that of Negroes in any Southern State. But then Mr. Robeson's recent conduct has been such that if he had said that his first loyalty was to his own country, it would have been difficult to believe him. When he said, however, that his views are shared by Negroes generally, he was actually betraying them in the interest of Communist tactics to the advocates of white supremacy.

Nevertheless, it took a good deal of courage for Mr. Robinson to speak his mind about Mr. Robeson. A great deal of pressure, as Mr. Robinson admitted to the Committee on Un-American Activities, was brought to bear on him in an effort to dissuade him from doing so. As the first of his race to rise to unquestioned eminence in a field from which it has hitherto been excluded, Mr. Robinson has been placed in an extremely delicate position. The nature of his work places him in intimate daily association with white men, many of them Southerners, with whom it is necessary to remain on terms of friendship; at the same time his great success has made him a symbol of Negro aspirations. *Wed. 7-20-49*

Thus it might have seemed the part of discretion to have kept aloof from matters of public controversy, thereby avoiding the possibility of making enemies among either whites or Negroes, and to have allowed his professional exploits to speak for themselves. Mr. Robinson's statement to the committee was, however, a masterpiece of candor. He left the committee under no illusions concerning how Negroes, even those who are prosperous and successful, feel about the disabilities imposed on them by social prejudice in the United States.

But at the same time Mr. Robinson was bold enough to acknowledge that there are freedoms which even Negroes enjoy in the United States and which they find preferable to a regime which would deny them any freedoms. He also acknowledged that the equities in American life that

Negroes have already won, and the further equities they are demanding, involve a recognition of their responsibilities as citizens. "I can't," he told the committee, "speak for 15 million people any more than any other one person can; but I know that I've got too much invested for my wife and child and myself in the future of this country, and I and many other Americans have too much invested in our country's welfare, for any of us to throw it away for a siren song sung in bass." *Wed. 7-20-49*

Already Mr. Robinson is paying the penalty of his courage. He has become the target of abuse in the Communist *Daily Worker*, and the cry is likely to be echoed in other quarters of the extreme Left—an unpleasant situation for a man whose business, as he said himself, is not politics but baseball.

Voice Of The People How Negroes Feel

To the Editor:
I am a Negro boy. I read the remarks Jackie Robinson made about the statement by Paul Robeson. I readily agree with Jackie and I think I speak for myself and every clear-thinking American Negro. Everything we ever had, have, or ever will have come from the United States, the best country on the globe for any man to live in. If I accumulate enough money, I can buy anything anybody else can. Although we are deprived of a few things, there are so many avenues open to us. I will fight any country for America and the things I cherish. I just want the world to know how the common American Negro feels. *WALTER A. DUNCAN.*

Robeson Back, Full of Praise For Red States

He Says Western Europe
Fears Marshall Plan as
Wall Street Spur to War
By Leslie Midgley

Paul Robeson returned yesterday from a four-month tour of Europe avid with praise for the spirit and works of Russia and her Eastern satellites and full of scorn for the foreign policy of his native United States.

The towering Negro baritone said he sang with renewed zest before mammoth audiences in

London, Paris, Oslo, Stockholm, Moscow and Prague, whose determination for reconstruction and peace inspired him. Everywhere, he said, he found the Marshall plan feared as an instrument of Wall Street levering toward war.

Arriving from Prague at La Guardia Field aboard a Pan American World Airways plane, Mr. Robeson was greeted by an enthusiastic delegations of friends. Entering a lounge at the airport, he remarked: "This is an interesting welcome. There is a squad of police to meet me." He was obviously irritated by the presence of fifty uniformed police and plainclothes men who escorted him from the plane to a motorcade which later paraded through Harlem. *6-17-49*

Says He Was Misquoted

He began a press conference by forecasting that he would be misquoted and complaining that his remarks before the World Peace Conference at Paris had been distorted by American newspapers. He said he would reserve his comments, "for 'The Daily Worker' and others which will report me correctly."

He then spoke rapidly for twenty minutes, announcing several personal programs "for the rest of my natural life," among them the permanent reduction of admission prices to his concerts from a \$5 top to \$1.25. He said he began this practice in England, "to permit the working people to hear me."

He said he would testify at the current trial of Communist party leaders, adding, "I consider the trial a complete test of American civil liberties. If the twelve are jailed, then 12,000,000 Americans may be jailed. There are strange goings on in Foley Square."

No War Hysteria in Europe

"Nowhere in Europe" he said, "did I encounter the type of hysteria for war rampant here. The Scandinavians seem fearful and I got no answer when I asked Norwegian newspaper men how they felt about Wall Street's policy to fight to the last Norwegian."

"In Czechoslovakia and Poland," he continued, "they don't know what you're talking about when you mention war. They have forgotten the war and Warsaw is rebuilding by hand, denied by the United States the machines that would make it easier."

Mr. Robeson refused to comment on his reported statement to the Paris conference that Ameri-

can Negroes would not fight in a war against Russia. He said he would amplify this in a speech Sunday at 3 p. m. at Rockland Palace, 155th Street and Eighth Avenue. He will speak under auspices of the Council on African Affairs, of which he is chairman.

Asked if he would deny reports that he had said he loved the Soviet Union "more than any other land," the singer objected to the question. He then said, "What I said was that I happen to love America very much, not Wall Street and not your press. I love the working peoples of Britain and France and the Soviet Union. They are struggling for freedom." *6-17-49*

He concluded by criticizing President Truman for "sitting in Florida while I was away, while the so-called civil rights program went down the drain."

Among the delegation of sixty persons that met Mr. Robeson were his son, Paul; C. B. Baldwin, secretary of the Progressive party, and Councilman Eugene P. Connelly, of the American Labor party.

Robeson Tells What He Said

Insists People Won't
Be Drawn Into War

NEW YORK—Speaking before a mixed audience of 5,000 persons at Rockland Palace, Sunday, Paul Robeson declared to the American people that his "no fight" words at the April Paris Peace Conference had been grossly misinterpreted by the American press. *6-17-49*

At that conference, Robeson was reported to have expressed preference for Soviet Russia and to have said that colored Americans would not fight in a war against the Soviet Union.

In his address Sunday, made during a rally to welcome him home after a four-month tour of Europe, the great singer and actor answered the question as to what he actually said with these words:

Could Not Be Drawn Into War
"Yes, I love this Soviet people more than any other nation because of their suffering and sacri-

fices for us, the colored people, the progressive people, the people of the future in this world."

"At the Paris Conference, I said it was unthinkable that the colored people of America or elsewhere in the world could be drawn into war with the Soviet Union. I repeat it with hundred-fold emphasis. They will not."

"And don't ask a few intellectuals who are jealous of their comfort."

"Ask the sugar worker whom I saw starving in Louisiana, the workers in the cotton lands and the tobacco belts in the south."

"Ask them if they will struggle for peace and friendship with the Soviet people, with the peoples of China and the new democracy or help their imperialist oppressors to return them to an even worse slavery."

Millions Will Answer, He says
"The answer lies there in the millions of my struggling people, not only 14 million in America, but 40 million in the Caribbean and Latin America, one hundred million in Africa."

"No wonder all the excitement for one day this mighty mass will strike for freedom, and a new strength like that of gallant China will add its decisive weight to insuring a world where all men can be free and equal."

In his 90-minute speech, he said further:

"I am born and bred in this America of ours. I want to love it. I love a part of it."

Up To America Now

"But it's up to the rest of America when I shall love it with the same intensity that I love the colored people from whom I spring, in the way that I love progressives in the Caribbean, the Black and Indian peoples of South and Central America, the peoples of China and Southeast Asia, yes, suffering people the world over in the way that I deeply and intensely love the Soviet Union."

Declaring he was not afraid of communists, Mr. Robeson said, "I will defend them as they defended us, the colored people."

To Stand Beside 11 Reds

Specifically, he announced that he would "stand firm and immovable" on the side of the 11 Communist leaders now being tried in the U.S. District Court here.

In addition to speaking, Robeson sang five numbers, "Go Down Moses," "Ol' Man River," "Water Boy," a Russian ballad and "Joe Hill," a song which the singer said has become popular among workers in northern Europe.

The tour, from which he re-

turned on Thursday, took him to which was sponsored by the Council on African Affairs, of which Vito Marcantonio, Dr. W. E. B. DuBois, vice-chairman of the who collected money for the Other speakers at the rally, Councilman Ben Davis, one of Council: D. W. A. Hunton. Coun-Council.

Kissed by Women at Airport

Robeson arrived by Pan American Overseas Airlines at La Guardia field Thursday morning and was met at the airport by a delegation of nearly 100 persons representing the American Labor Party, the Progressive Party, the United Public Workers of America and other organizations.

Mrs. Robeson, his wife, was not there, but their son Paul Jr., who is now an electrical engineer, was on hand to greet his father. Others present included C. B. Beanie Baldwin, director of the Wallace campaign; Dr. Hunton and City Councilman Eugene P. Connelly.

When Robeson arrived at the airport, several of his followers, including some white women, rushed up and kissed him.

Asked by a battery of reporters to say then just what he had declared at the Paris Conference, Robeson refused, telling them that they would have to wait until the rally.

One woman attempted to stop the large crowd of laymen from going into the press room with him, saying "That's not the way we do things here."

He retorted, "Well, that's the way it's going to be done today, or else there will be no press conference."

'I'm Radical, I'm Going To Stay One,' Robeson Tells Rights Congress

NEWARK, N. J., July 22—(AP)—"I'm a radical and I'm going to stay one," Paul Robeson told a cheering Civil Rights Congress mass meeting at the Mosque Theater Wednesday night.

Outside the theater, the Negro baritone singer did not receive such a warm welcome. Some 50 members of two veterans' organizations marched up and down chanting: "Go back to Russia. We don't want you. Get out of New Jersey."

The former Rutgers University football star, who was born in Princeton, spoke of imperialism, Russia, money interests and the plight of the suppressed Negro in the course of a rambling, 40-minute speech at the rally.

TWICE ROBESON MENTIONED the "Trenton Six," six Trenton Negroes accused of the holdup-slaying of a shopkeeper. The six men now are awaiting a new trial after the New Jersey Supreme Court reversed their murder convictions and death sentences.

The "Trenton Six," as the case has been named, by the Civil Rights Congress and other left-wing groups, was the theme of the money-raising mass meeting.

At a press conference after the speech, Robeson was asked his reaction to the testimony of Jackie Robinson, Brooklyn second baseman, before the House un-American activities committee.

"I HAVE NOTHING BUT THE deepest respect for him (Robinson), and I brook no quarrel with him," Robeson said.

He added, "It's an insult to Jackie and myself and the people of our race to have the un-American activities committee invite us to testify. The committee's shenanigans are a definite menace."

Members of the Veterans of Foreign Wars and the Disabled American Veterans took part in the picketing. There was no disorder. About 1,000 persons attended the rally.

To Stay One,' Robeson Tells Rights Congress

ROBESON TO BE WELCOMED HOME AT RALLY SUNDAY

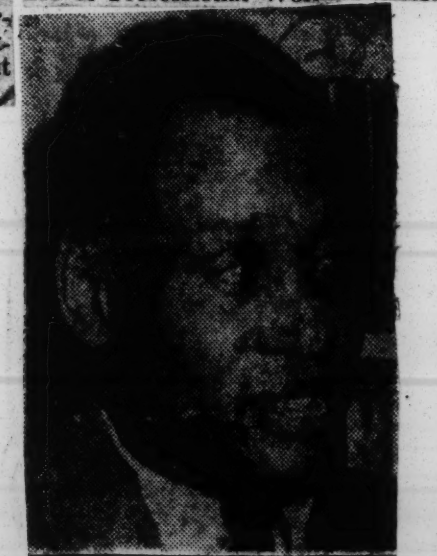
Paul Robeson will arrive at La Guardia Airport Saturday, 9 a.m., the Council on African Affairs announced yesterday. The renowned Negro people's artist and leader is flying in from London to appear at a welcome home rally Sunday at Rockland Palace, 155 St. and Eighth Ave. at 3 p.m.

Robeson will be greeted at the airport by a welcoming committee of Negro leaders and trade union officials. The party will then participate in a motor cavalcade through Harlem.

The Harlem Rally for Peace and Freedom on Sunday will mark Robeson's first public appearance here since before the World Peace Congress in Paris, which he attended. He completed a four-month concert and speaking tour of Europe in Moscow last week.

Among the many organizations which have reserved boxes for the meeting are:

Harlem Trade Union Council; New York Council of American-Soviet Friendship; Morning Freiheit; Daily Worker; United Public Workers; Local 144, Hotel & Front Service Employees, AFL; Committee for the Negro in the Arts; IWO; American-Jewish Labor Council; Dining Car Employees; Progressive Party; United Office & Professional Workers CIO.



ROBESON
CIO United Shoe Workers of America, District Council 13; Charles Collins, Local 6, Hotel & Club Employees, AFL; Teachers

Union, UPW; International Fur & Leather Workers, CIO and Fur Joint Council.

The Council is urging New Yorkers to purchase tickets early and avoid the last-minute rush which is expected for the welcome home tribute to Robeson.

All tickets on consignment are due in tomorrow, the Council announced. Tickets are available at Council offices, 35 W. 26 St.

British Accuse Robeson of Singing For Reds Free

LONDON — (ANP) — Englishmen apparently are peeved over the results of Paul Robeson's recent tour of their nation. They objected to his tour on three basic grounds:

1. He sings for Communists or Russians for free or very little, but charged Britishers up to \$4.25 to hear him sing.
2. Although he claims to be fighting for the Negro he ignored pleas for help from the League of Colored Peoples, Britain's equivalent of the NAACP, and would not give any financial aid toward the league's \$2,000 deficit.
3. Although the capitalistic nations have made him rich, he takes the political stump against them.

Robeson may get into a legal battle because of his alleged free singing for Communists. Promoter Harold Fielding of his London recitals claims that he agreed to give no political concerts while singing for him. He said he may file suit for \$40,000 damages for an alleged Robeson concert in Prague, Czechoslovakia, while under contract to the city.

Malcolm Joseph Mitchell, secretary of the league of Colored Peoples, here, claims he sent Robeson five letters asking for financial aid. He charges:

"Mr. Robeson ignored every letter. I succeeded in seeing him, but when I told him that the league is strictly non-political and

calls its members of children of the British Empire, he was not interested."

"It is true he promised to go further into our needs at the end of the month. That was in March. We are still waiting to hear from him."

General criticism seems to be against Robeson because of his talk against the people who pay high prices to hear him at a concert. His critics resent his statements extolling the virtues of Russia while making money elsewhere.

Paul Robeson Repeats Denial Of Statement

NEW YORK — Paul Robeson has again denied making a statement in Paris that colored Americans would not go to war for the United States in an armed conflict with Russia, according to an interview between Robeson and a Swedish newspaperman.

The latest denial is said to have taken place in Copenhagen where Leif Gundel, a newspaperman, interviewed the singer on the strength of the Progressive movement in America.

According to the interview, the reporter asked Mr. Robeson: "You have been quoted as saying at the Paris Peace Conference that the Negroes would never fight the Soviet Union?"

To which Mr. Robeson is quoted as replying: "I was referring to all the forces I have mentioned here, but what I said has been distorted out of recognition. That night before I left Paris I spoke to the Coordinating Committee of Colonial People in London and that authorized me to greet the World Peace Conference with their determination to fight for peace."

EMPHASIS IN PARIS

"The emphasis on what I said in Paris was on the struggle for peace, not on anybody going to war against anybody. And certainly, to these great millions of colonial peoples it reaches the height of absurdity for Mr. Acheson, Mr. Churchill and Mr. Henry Luce to tell them to go to war to defend their property rights, their individual dignity

and sacred freedom which have been dispossessed of their course they have never possessed and in the South Africa of Matan. But let us put the question in this manner: "Go and ask the Negro workers in the cotton plantations of Alabama, the sugar plantations in Louisiana, the tobacco fields in South Arkansas, ask the workers in the banana plantations, or the sugar workers in the West Indies, ask the American farmers who

WILLARD Townsend

The Defender, Chicago Ill.

Paul Robeson; Is He A Man, Or Soviet Mouse?

THIS week I want to give attention to an item of general interest, which, while it is not one of the series begun in this column last week, is apropos of the subject matter of that series.

It's about time that someone took Paul Robeson aside and gave him the simple facts of life. Paul, for a number of years, has been my favorite balladier, and the one fellow traveler or communist that I had the greatest amount of respect for in that odd collection of political hooligans. Although I disagreed with him violently, I respected him for his moral courage and deep sincere convictions. His willingness to cast his lot and his art with a "cause" at the expense of the fat fees and prestige he could obtain in the plush concert halls of America and Europe was far more praiseworthy than the moral cowardice of the Hollywood-Broadway fellow traveling set who are torn between the secure easy-living income and their somewhat frayed political "ideals."

Furthermore, in making his decision he gave more than he could possibly receive in return. Unlike most of the conniving communist politicians and frustrated would-be intellectuals who are searching for a vehicle upon which to hang their mediocrities and failures in a competitive society, Robeson's cultural prestige and sincerity of purpose made him an Olympian in a movement devoid of morality and lacking an independent spirit necessary for indigenous growth.

Today, the great tragedy of the case is that Paul has descended from his Olympian perch to wallow in the slime of international power politics. He has "hocked" his art to the Kremlin pawn brokers and turned his back upon the practical day to day struggle of his own exploited people. Making "militant" blood-curdling statements in Paris and ushering in the new democratic order for Negroes one day in London, and on the next day rushing to Prague, and points East, to survey the lines of battle may seem a little quixotic to a depressed Mississippi sharecropper who can't make ends meet at the plantation commissary. This is simply the case of a good voice gone wrong.

Nevertheless, there is an aura of moral dishonesty enveloping most of Robeson's actions today. The Olympian has been conquered and whittled down to fit the robes of the political dupe, and from all evidences it appears that his is one of the new controlled voices to parrot Kremlin propaganda. Several years have gone into the process of conditioning his voice. It evidently began during the war years.

If Paul is sincerely interested in the progress of the Negro in America and the struggle to achieve a full share of democratic living, he certainly will have to make up his mind on several important points. To be perfectly frank, he should move either to America or to the Soviet Union. With his body in America and his soul in Moscow, it is a disservice to both the "freedom loving" people of the USA and the "freedom loving" people of the USSR. Providing only a half of Robeson to each is worse than no Robeson at all.

When he told the great assembly at a farewell concert in the Tchaikovsky Hall of the Moscow Conservatory on June 14 that, "I am truly happy that I am able to travel from time to time to the USSR—the country I love above all . . . I am leaving the Soviet Union with a still greater love for its great, honest, mighty people. I have always been, am now, and will always be a loyal friend of the Soviet Union," he left very little room in his heart for love of the America of Fred Douglass, Walt Whitman, Eugene Debs, Sojourner Truth, Ralph Waldo Emerson and the

anonymous millions of struggling people who have rendered great service to the cause of a free and more decent America.

Are You Answering This Question With The Dispatch Courage?

At least a half dozen Negroes who work in downtown Oklahoma City came to the Black Dispatch office last week to say they had been interrogated by white people for whom they worked as to what they think of what Paul Robeson had to say about American Negroes at the recent Paris Peace Conference. These disturbed citizens seemed puzzled as to what was behind the question posed by their employers and they were deeply concerned as to the answer they should give. We presume the experience these harried laborers recounted to this writer is fairly representative of interrogations bounced upon the heads of all Negroes over the nation at the present time and there certainly should be some constructive values gotten out of such colloquy.

First of all, Negroes should keep in mind the average white person posing such a question for a Negro is just as puzzled as the Negro. Some of them know the right answers, but the rank and file of Nordics who do not understand Robeson are victims of white propaganda, and approach the Robeson enigma seeing solely through Nordic glasses, and they can be benefitted if intelligent, courageous, alert and informed Negroes supply the answers. It is always a healthy and worthwhile atmosphere where white people ask questions. They usually have all of the answers. Most of them who ask about Paul Robeson do not have the answer.

Several weeks ago a young white woman came to the Black Dispatch office. She said she was preparing a paper on segregation and she had a list of questions she had prepared, for which she desired answers. It was wholly statistical, in that in her thinking she had gone no deeper in the subject than desire to secure information about the geographical lines whites had set up in Oklahoma City to bar the natural expansion of Negroes, the types of methods used both by government and individuals and other similar information.

We read her questionnaire and told her we would endeavor the best we could to answer the queries, but we added, "Why don't you go deeper into this subject? It seems to me from reading this outline you have here that you are concerning yourself with the effects of segregation and are apparently not interested in the cause." We then suggested if we could find the cause and eradicate it we could forget entirely about the effects of segregation. "What we need today in America is social diagnosticians," we told the little

We then proceeded to tell this young lady that race prejudice is grounded in economics and that there is no latent or natural disposition on the part of one race to hate another. We spent the better part of an hour developing this approach to a very controversial question and when we had concluded, this young woman frankly said, "You have shocked my thinking almost every other moment, and I realize as never before that I have been victimized by a complex that makes no provision for black philosophy and reasoning. Step by step you have upset completely all my pre-conceived notions about race, and I feel I have spent the most valuable afternoon of my life."

Now the average white person interrogating a black man about Paul Robeson is perhaps wrangling with a complex

problem he does not understand and supplies a fertile ground for the thinking of his white brother in the field of race relations. No profit can be gained from a bunch of stooges as appeared before the House American Committee last week, when no effort was made to study the basic motivations behind any black man who says he will not fight for his country. We think Councilman Davis, when he testified in his own defense before a federal jury last week, when he told of the reasons why he turned to Communism as relief from the evils of American democracy, offers the most sobering approach to the Robeson state of mind than any statement we have ever read. Davis said the insults he received from the judge in the Georgia courtroom where he pled as a lawyer, and the stubborn bias and hate he faced everywhere caused him to turn for relief to a new theory of government. Davis does not like Jim Crow, segregation, disfranchisement and the mob. We think Davis as a genuine worthwhile type of black man is by far a more ideal human than Uncle Tom Negroes who call themselves patriotic by resigning and submitting to insufferable indignities heaped upon them. Davis made out a clear, understandable case against the contradictions in democracy as practiced here in America, and

did it by offering experiences he has had with hate and prejudice right under the Stars and Stripes. As you read the shocking revelation comes that what we do to Negroes in America causes many of them to wish they had some other type of social order. In short, the absence of democracy in this country creates dissatisfied citizens such as Ben Davis.

But back to the Paul Robeson issue. We think when white people ask your opinion about this matter you ought to be honest and give your unreserved judgment in the matter. We did so immediately following Robeson's statement in Paris. We did not have to wait to be prompted for an answer by anybody. The statement that Negroes would not fight for this country in the next war was so foreign to our thinking we immediately said so, but in the same breath to point out that Paul Robeson, despite our difference in thinking on this point is one of the most outstanding Americans, irrespective of race. Paul won imperishable fame and adoration from this writer when he placed his professional foot down on Jim Crow, despite the effect this action had on his pocketbook. When we remember Roland Hayes and so many others who have bowed to Jim Crow in order to feather their personal nests and then remember the resolute, determined Davis made out a clear, understandable case against the contradictions in democracy as practiced here in America, and

we will always admire him as an

admirer

of

him

presenting clarion for justice and freedom. That's the way it stands in our book, and we would say this to any white acquaintance who might ask for our opinion on this subject.

But when your white friend asks you this question, why not start his thinking in the reverse by asking him what he thinks would cause an American citizen to refuse to fight for his country. That's the real question, and perhaps one that has never occurred in the thinking of the average white person. The white man or woman who asks you this question about Paul Robeson has supplied you with opportunity to discuss the whole field of race relations as it relates to every form of bias and race hate. You have the opportunity to say to this individual that Paul Robeson has the same reaction to the administration of democracy in this country, as the founding fathers had to the tyranny of the King of England, at the time the Declaration of Independence was signed.

For your information you should know that efforts are now being made to arrest and jail Paul Robeson for subversion, when as a matter of fact all he could honestly be charged with is the exercise of free speech, one of the fundamental guarantees of the constitution. If Robeson felt when he stood in that Paris gathering Negroes, or a considerable number of them, would not fight in the next war, he had the constitutional right to say so in Paris or in Persia. We admit that in time of war such a statement would be subject to question, but in a moment when the nation is at peace most assuredly the right to direct attention of the nation to its faults, hypocracies and failures is established. *See 7-23-49*

It was Voltaire who said, "I do not agree with a word you say but I will give my life for your right to say it." This great Frenchman believed in the absolute, unrestrained privilege of free speech, and any attempt to curb Robeson in the expression of an honest opinion or conviction he has about American citizenship responsibility, is the same sort of tyranny the founding fathers had to flee from when they criticized the British crown. One may not agree with what Robeson said in Paris, but it is another entirely different matter when we argue he did not have a right to say whatever his conscience dictated.

In the Declaration of Independence the forefathers said whenever government fails to guarantee the inalienable rights of life, liberty and the pursuits of happiness, "it is the right of the people to alter, or to abolish it, and to institute a new government." This is what those who wrote the American constitution said about the right of protest, and if, as they said, "government derives their just powers from consent of the governed," just how would the governed express their consent or dissent? It is crystal clear Paul Robeson in expressing his dislikes of second-class citizenship was embracing fundamental Americanism, as defined by those who wrote America's charter of freedom. Ask your white friend whether he believes he has a right to free speech and then ask him was not Paul Robeson exercising free speech when he spoke in the Paris meeting?

The black man who endorses tyranny and reaction which opposes free speech, free assembly, and the right of petition, is treading on dangerous ground. Especially is it dangerous for a Negro newspaper man in Virginia to assume any such position, for if Paul Robeson cannot justifiably express his opinion in Paris, by that same token no Negro newspaper man can patriotically protest wrongs in continental United States.

When you have gotten far enough along with your white friend so that he can see the picture clearly as he should, you should then point out to him that when Negroes speak out as

has Paul Robeson, it means that democracy has failed so far as Robeson's thinking is concerned, and that it is the responsible duty of all loyal citizens not to look askant at Robeson but at government. Tell your white friend not to place all of the fault in the stars, but earnestly endeavor to determine whether or not some of the fault is not in ourselves.

A great responsibility rests upon the Negro who is approached today regarding the dissatisfaction of dark people with white rule. The challenge is to help the white man in his thinking. Many of them honestly want light, and what a montebank you are if you in fright rush away from him giving him false answers and leaving him on dead center.

While you are engaged in this discussion you might call attention to the fact that in this world today with new balances forming in manpower, it is conceivable that in any revolutionary movement the continent of Africa might turn to Communism as a way of life. Asia has already succumbed to Stalinism. We may all oppose the idea of the Soviets that everything belongs equally to everyone, but we must all agree that the Communist belief in racial equality meets approval among all American Negroes, and all of Africa. The most dangerous Negro loose just now is the black man who will not speak his sober judgment when queried about Paul Robeson, and who lacks the courage to ask his white neighbor during the discussion whether he honestly believes in free speech and the right of petition for all American citizens.

LOVES SOVIET BEST, ROBESON DECLARES

28 New York
At a 'Welcome-Home' Rally for Him, Singer Attacks Trial

of Red Leaders Here

Mon. 6-20-49

Paul Robeson, the baritone and Communist sympathizer, told a wildly-cheering "welcome home" rally at the Rockland Palace, 155th Street and Eighth Avenue, yesterday afternoon that he "loved" the Soviet people more than those of "any other nation."

Mr. Robeson, who returned last Thursday from a four-month tour of Europe and the Soviet Union, said he "loved" the Soviets "because of their suffering and sacrifices for us, the Negro people, the progressive people, the people of the future in this world."

As for the United States, he said he wanted to "love it all out I love only part of it—the progressive part." He added that the "burden of proof rests on America" so far as extending his affection for it was concerned.

He referred to the eleven Communist leaders now on trial in Federal Court here as "brave fighters for my freedom" whose "struggle is our struggle."

Mr. Robeson declared that if the defendants were not freed, "all Americans can say good-bye to civil liberties—and especially the Negro people can say good-bye to any attempt to secure civil liberties." *6-20-49*

One of the defendants in the

black" so long as "he walks towards the truth." He urged a "strong stand for peace" and "least of all war with Russia, the one nation which has outlawed race prejudice and refused to own colonies." *6-20-49*

The meeting was held under the auspices of the Council on African Affairs, Inc., of which Mr. Robeson is chairman. It lasted four hours and twenty-five minutes.

JACKIE ROBINSON DISPUTES ROBESON

N.Y. Times
Baseball Star Offers to Tell House Group the World Fight Against Russia

28

WASHINGTON, July 8 (AP)—Jackie Robinson, Negro star second baseman of the Brooklyn Dodgers, said today he would fight for the United States against Russia or any aggressor because "I want my kid to have the things that I have." *7-9-49*

Mr. Robinson, the first of his race to play in the major leagues, has been invited by the House Un-American Activities Committee to appear before it next week.

"I'll be very glad to tell the committee how I feel," Mr. Robinson said in New York. The House group invited him and other prominent Negroes to dispute Paul Robeson, the singer.

During a recent European tour, which included a visit to Moscow, Mr. Robeson said he loved the Russians and asserted that American Negroes would refuse to fight in a war against the Russians.

Mr. Robeson, like Mr. Robinson, was a star athlete. He was an All-America football player at Rutgers University.

"Paul speaks only for himself," Mr. Robinson said.

Then, referring to Roy Campanella, his Negro teammate who is first-string catcher on the Dodgers, Mr. Robinson declared:

"Campy and I would fight any aggressor—the Russians or any other nation. Anybody who wants to take away the things I've gained will have to fight for it."

[Mr. Robinson entered military service in April of 1942 as a private. Completing Officers' Candidate School, he was commissioned as a second lieutenant seven months later. He was discharged as a first lieutenant in 1945.] *7-9-49*

Democrat, of Georgia, chairman of the committee said Congressional hearings have been requested by "certain leading Negroes who would like to go on record" as disputing Mr. Robeson's statements about Negro loyalty.

Mr. Wood said the main purpose

was to "give the lie" to Mr. Robeson's statements, and added: "It might give the American people an idea of how the Negro stand in the event of war which we hope will not develop." He said the hearings would start Tuesday, with Mr. Robinson expected to appear on Wednesday.



RALPH MCGILL

Paul Robeson

And Dr. Ralph Bunche

Paul Robeson is one of this country's great artists and one of our greatest phonies.

The hypocrisy of his Communist whines is also a measure of his lack of courage and intellectual honesty.

In Europe, singing for the Communists, he used a recital in Sweden to shout that his son would be educated in free Russia, where he would receive every consideration and equal opportunity. He's right, too, Robeson's son would get just that in Russia.

Reason The reason he'd get it is because he is Robeson's son. He would, therefore, have propaganda value. That's the only reason he would get it. If he went just as an ordinary person, embittered by his experiences in this country, he would meet with greater disillusionment.

I recall just one little incident in the Spring of 1945. In Russia with a newspaper committee I was taken aside one day by a correspondent not now in the Soviet Union, who said:

"There is a Negro here who wants desperately to talk with you. He is originally from the South. He has been here for some years and has married here. But he is the most unhappy poor devil you ever saw. The Russians have him listed in the lowest economic category insofar as rationing is concerned and he and his family actually are often hungry. We help him out when we can. He wants to talk with you about maybe making some contacts for him with papers in America which might take a Moscow letter each week."

"Sure," I said, "I'll be glad to talk with him. Tell him I'll see him any time."

I never saw him because he never came. Once, at a press conference near the end of our stay, I went out of my way to go over and speak to him. He seemed ill at ease. Later I asked the correspondent who had introduced the subject, what had happened.

"He said to tell you he was sorry, but he thought it over and he was afraid they might think he was trying to send out some message or something. He said he appreciated it, but to let it go."

He wasn't Robeson's son.

Background

A short time ago we paid editorial tribute to Dr. Ralph J. Bunche, United Nations mediator whose brilliant diplomatic triumph in creating peace in the Middle East will go down in history as one of this generation's greatest achievements in international accomplishments. Recently the American Association for the United Nations presented him its annual award for advancing the ideals of the United Nations.

He is a Negro whose way up was harder than that of Robeson's. Robeson was, in comparison, pampered with assistance. Robeson was the son of a slave. But the father, seeing in this country which had fought bloodily to destroy slavery, the best chance for him and his people, had become a successful minister and left behind a life of service.

A lot of persons helped the young Robeson. They helped him enter Rutgers. He made a brilliant record there. He was an honor student. He made the All-America football team for two years. He was popular and respected. He studied law at Columbia. After a short practice he quit, saying he had no chance and was discriminated against. He then turned to singing. He had a distinguished career. This country gave him fame and riches on the stage, in the movies and in the concert field. In his performances he had equal opportunity and took advantage of them. But he turned to the Communist Party. He has since worked for the party—staying in this country, although he professedly yearns for the freer life of Russia.

Dr. Ralph Bunche is but the latest Negro to give the lie to Robeson's mouthings and hypocrisies. There are many others. There are others on the national scene, and in almost every local

one.

Robeson's words and actions are all the more in emphasis because of the recent appeal by the nationally known and respected Barney Baruch, who said that all his life he had known some prejudice and discrimination against him and his because he was a Jew, but that those who allowed the prejudice and intolerance which admittedly exists in this country to turn them against its facts and its promise, will destroy themselves in so doing.

This country, for all its faults, is the last best hope of the free man. *Dr-4-29-49*

Robeson, great artist, is a greater phony—so revealed by his own almost hysterical tirades against a country which gave him wealth and fame and every opportunity.

Mr Robeson Goes to Town

Pittsburgh Courier
A chief of the United States delegation to the World Congress of the Partisans of Peace last week, Paul Robeson, the widely ballyhooed singer, declared that American Negroes never would fight the Soviet Union.

This was a pathetic statement because Mr. Robeson, who belongs to more than a half hundred Communist-front organizations (while denying he is a Communist) cannot conceivably speak for American Negroes.

No one has delegated him to speak for them and no one will, if we know anything about American Negroes.

The colored citizens of this country have fought in every war waged for the defense of their country and they will continue to do so. *Dr-4-30-49*

They fought in the Revolutionary War, the War of 1812, the Mexican War, the Civil War, the Indian Wars, the Spanish-American War, World War I and World War II, just like all other American citizens.

Everybody expected Mr. Robeson to tear off the mask and openly back the Red front, and now it has happened in a very convincing manner.

There is something very saddening about Paul Robeson, for while he has reached his high position as a result of the indulgence and patronage of wealthy capitalists, he has devoted most of his surplus energies toward destroying those who nurtured him.

It is rather singular, too, that Mr. Robeson has suddenly become so interested in bringing about universal peace.

He had no such ambition during World War I.

Nor did he have any such ambition during World War II when men older than he were volunteering for military service.

Even in the Spanish civil war Mr. Robeson elected to sing in the trenches rather than fight for them, the former being less dangerous than the latter.

It is singular that although Mr. Robeson had ex-

They fought because they were Americans and had

Paul Robeson has served the American Negroes ill because he has led the people in power to believe that Negroes are plotting the overthrow of this country, and aiming for its subjugation by the Communist hordes. Of course nothing could be farther from the truth, but few people in this country understand that Paul Robeson is only speaking for himself.

American Negroes repudiate Paul Robeson and all of those who think and act like him.

Never having considered treason, because they are the most American of Americans, they have no thought of doing so now.

If Mr. Robeson chooses to preach treason, he speaks only for himself. *Dr-4-30-49*

He has gone to town on the Communist front but he is all alone.

Replies to Mr. Robeson
The New York Herald Tribune: The Negroes have lost by our lack of respect for the Negro race, how much we gain by their contributions—as witness the work accomplished by Dr. Ralph Bunche.

confidence that in time they would enjoy all of the rights and privileges of American life.

While all too cognizant that they did not enjoy the rights which were vouchsafed to other Americans, they nevertheless fought to make the dream of full equality a wonderful reality.

The overwhelming majority of colored Americans are convinced that eventually they will have all of the rights and privileges enjoyed by other citizens of this country, and they are ready to fight for them abroad and at home, but they do not have the slightest intention to aid in any way the enemies of this Nation, regardless of what Mr. Robeson may say.

It was to be expected that Mr. Robeson would eventually show his hand as an apologist of bloody totalitarianism because he has religiously followed the Communist party line for more years than we can easily remember. He pressed his undying devotion for the Soviet Union, when Russia was attacked, Mr. Robeson was everywhere but there.

As for Paul Robeson, friends who have known him for many years can have only sympathy for him; he is completely misled and his reactions can be explained by many justifiable accusations against us. I wish these replies could be reprinted in every newspaper in the United States.

We haven't too much time left to change our attitude toward the Negro race and other minorities. We should be glad we can still open our eyes and see, before the Communists gain further strength.

BELINDA JELLIFFE

New York, April 28, 1949.

FROM DuBOIS!

The Negro
Cincinnati, Ohio
Paris, France, May 10, 1949.

Editor Dabney

Dear Sir:—Since the statement by Paul Robeson in Paris has aroused comment, I would like to make my attitude clear.

"I agree with Paul Robeson absolutely, that Negroes should never willingly fight in an unjust war. I do not share his honest hope that all will not.

A certain sheep-like disposition, inevitably born of slavery, will, I am afraid, lead many of them to join America in any enterprise, provided the whites will grant them equal right to do wrong."

(Signed) W. E. B. DuBois.

All Negro Legion Post Condemns Robeson Words

SEATTLE, Wash.—Paul Robeson's statement at a pro-Communist rally in Paris, France, that the American Negro would not fight for the United States in another war was given the lie by the Puget Sound Post 221, a colored American Legion post here.

The local post adopted a resolution condemning the famous singer's attempt "to lead the world to believe that the American Negro's political beliefs are the same as Robeson's."

Robeson Tells World What He Thinks, and Why

MOSCOW. — (ANP) — After being acclaimed and cheered in Russia for three days, Paul Robeson closed a tour of Europe in which he told the world what he thinks about the United States, Russian racial prejudice, and the world and why he thinks as he does.

He plans to return to New York at once to testify at the trial of 11 top Communists in federal court on charges of trying to overthrow the United States.

In his closing concert-lecture, Robeson told his enthusiastic Russian audience that the Soviet was his "second motherland."

To inspire Russian youth, Kom-somolskaya Pravda, the journal of Communist youth, began a series of 11 articles by Robeson, "Two Worlds."

Robeson, in his first installment, "The First Joy," wrote that for the first time in his life he felt to be an equal member of society, not a Negro, when he first visited Russia. He said:

"I am a Negro—that means everything. A Negro must know his place, no matter who he is, a well known actor, write, or artist. Here was a country where a man could breathe easily and freely. For the first time I could proudly straighten my shoulders, raise my head high and sing with all my soul."

In Great Britain, Robeson pointed out in written articles that he gave up his concert career in order to work for "the emancipation of the people." He attacked imperialism and exploitation of backwards peoples of Africa and Asia. He pointed out that this system lowered the living standards of workers in capitalistic nations. Of "American imperialists," he wrote: "They will use those sources of cheap African labor to beat the brains out of the workers everywhere else. Surely the workers everywhere must see this threat, that what happens to one section of labor happen to us all."

In America, opposition came to one of his ideas—to change the words of "Ol' Man River" in the section which says—Tired of livin' and 'fraid of dyin'. Oscar Hammerstein II, writer of the lyrics, said:

"I should like it known that I have no intention of changing them or permitting anyone else to change. I further suggest that Paul write his own songs and leave

mine alone." Robeson is reported to have wanted the words changed to: "We must fight to death for peace and freedom."

While on his tour Robeson has been criticized by both Negroes and whites for several of his statements about America. His answer is that he speaks for the liberals of Henry Wallace's Progressive party and the oppressed Negroes in the United States.

DuBois Supports Robeson Against War

PARIS, France — Dr. W. E. B. DuBois says he is in accord with Mr. Robeson's views on colored people and war.

Since Mr. Robeson's statement in Paris "has aroused comment" in the United States, Dr. DuBois said last week, that "I would like to make my attitude clear" on the matter. He said:

"I agree with Paul Robeson absolutely, that Negroes should never willingly fight in an unjust war. I do not share his honest hope that all will not. A certain sheep-like disposition, inevitably born of slavery, will, I am afraid, lead many of them to join America in any enterprise, provided the whites will grant them equal right to do wrong."

(Signed) W. E. B. DuBois.

ROBESON BACK HOME, ASSAILS REDS' TRIAL

Paul Robeson, baritone and Communist sympathizer, returned yesterday from a four months tour of Europe and the Soviet Union, denouncing the trial of leaders of the Communist party as "a type of domestic fascism."

Mr. Robeson displayed annoyance over the presence of twenty uniformed policemen, a routine number for the arrival of prominent personages, at La Guardia Airport as he stepped from a Pan American World Airways plane from Prague, but he apparently enjoyed a demonstrative welcome from a delegation of about sixty persons.

In the group were C. B. Baldwin, secretary of the Progressive party; Councilman Eugene P. Connolly of the American Labor party, and the singer's son, Paul Jr., 21. Many of the group hugged and kissed the singer.

Mr. Robeson criticized the Supreme Court ruling upholding the right of the House Committee on Un-American Activities to ask a witness if he is or has been a Communist. Asked what he would do

if such a question were put to him, he said he would meet the question when and if it should arise. He said, however, that he was eager to be a Federal Court witness for the Communist leaders and was certain he would be called.

He charged that he had been misquoted abroad and said he would give details to "The Daily Worker" and others who will report me correctly" and make a statement at a welcome home rally Sunday. He attacked United States foreign policy and the Marshall Plan, praised Henry Wallace, said "the Soviets are working for peace," called the "departure" of Gerhart Eisler, international Communist agent, "the greatest victory for the forces of peace in the world" and said that in the Soviet satellite states of Eastern Europe "the people are happy and singing."

Robeson Misquoted? He Says So

NEW YORK — Paul Robeson, in an interview with a Swedish newspaperman last week, again denied making the statement in Paris that Negro Americans would not fight for the United States in a war with Russia and, at the same time, was quoted as saying that the colored people in this country are "much more Progressive than some of their leaders like Walter White."

The latest denial is said to have taken place in Copenhagen, Denmark, where Leif Gundol interviewed the singer on the strength of the Progressive movement in America.

According to the interview, the reporter asked Mr. Robeson: "You have been quoted as saying at the Paris Peace Conference that the Negroes would never fight the Soviet Union?"

To which Mr. Robeson is quoted as replying: "What I said has been distorted out of recognition. The emphasis on what I said in Paris was on the struggle for peace, not on anybody going to war against anybody. And certainly, to these great millions of colonial peoples it reaches the height of obscurity for Mr. Acheson, Mr. Churchill, or Mr. Henry Luce to tell them to go to war to defend their property rights, their individual freedoms and sacred freedoms which of course they have never possessed."

Proggue Students Decorate Robeson

PRAGUE—Paul Robeson, the internationally famous baritone and

theater was decorated here at a meeting of the International Students Union.

The singer told the group he would donate the proceeds of an open air concert to a fund set up to aid young athletes to attend competitive events to be held in Hungary in August.

LIBEL BY ROBESON

WHO DOES THIS Paul Robeson think he is? Who authorized him to speak for thirteen million variegated people who know no home but these United States?

History will prove that the so-called Negro has been in the blood and veins of this Country ever since Columbus discovered our Hemisphere. History has proven, and records will show, that the colored people have always been among the first to take up arms and spill blood wherever and whenever the enemies of the States threatened with invasion or philosophy.

We know the pills have been bitter; the road rough and the fate uncertain. But thank God, we can speak; we can petition the courts; we can vote; we can accumulate and hold wealth; we can assemble peacefully; we can worship as we see fit and change location of home and employment at will.

There is no cause for anyone to believe that the U. S. Negro will not take up arms against Russia or any other power who would interrupt our good old family fight.

America has made many Negro millionaires, doctors, lawyers, scientists, entertainers, legislators, diplomats, business men and even philanthropists. Each year sees the number increasing, the fields broadening and the opportunities greater.

Communism according to the FBI (and it should know) has found very few converts among the Negro and I imagine the few were gained through "Front" organizations posing as good old Americans fighting for equality and justice.

Mr. Robeson can have his Russia (he had the chance) but he should be sued for libel by thirteen million Americans who will fight and are begging now to stop Russia before it's too late.

FREDERICK WATSON

DESPITE Paul Robeson's unauthorized statement I believe our loyalty to America in times of war and peace cannot be challenged. This policy, for sure, will continue even to the extent of fighting for freedom of speech, which Robeson so wholly abused.

SAMUEL C. McCOMB.

ROBESON TELLS RALLY HIS SUPREME LOVE IS SOVIET NATION

us, the Negro people, the progressive people, the people of the future of the world." Robeson, just returned from a tour of the Soviet Union and several countries of Europe, said he would "defy any part of an insolent, dominating America to challenge my Americanism."

The Harlem rally was sponsored by the Council of African Affairs, a group listed by Atty. Gen. Clark as subversive.

Robeson, addressing a home rally shortly after his return, declared that he loved the "soviet people more than any other nation." The Negro singer told a Harlem audience of 3,500 persons that he loves the Russians "because of their suffering and sacrifices for

THE CASE OF PAUL ROBESON

Elsewhere in this publication, one Willard Rogers, a citizen of Connecticut has made formal request of the state commissioner of panceto bar Paul Robeson, noted Negro tenor, from returning to that—his own home—state.. This, because as Rogers put it, he and other citizens of Connecticut, have become "disgusted" with Robeson's Communistic leanings and public utterances, and especially the statement attributed to him before the UN Council, a fortnight ago, that "Negroes of this Country would never bear arm against Russia" in case of a shooting war between the two countries.

The Connecticut states attorney general expressed grave doubt that the state commissioner of police had sufficient authority to bar any American citizen from the state, and we are of a similar belief, but if for no other purpose on earth, it stands up well to show that this thing called "free speech," like anything else, can be carried too far.

Promptly after Robeson was reported making those indicting utterances, an official of the NAACP came forward with the statement that the speaker was only qualified to speak for himself, and that his views by no means reflected the views of the Negro people as a whole. We congratulate that gentleman!

We too, have been irked—no end of times—at our most noted male concert artist's demonstrations on behalf of Communism and Russia. We have marveled that the man would align himself with forces that are against everything we are for. And to us, it just doesn't make any part of sense.

As a freedom-loving people, we cherish the thought that we are free to think, speak, praise or criticize or act as we please,—so long as we do not infringe upon the rights of others—But some of us like to play this game dangerously close. There ought to be a way to smoke these border-line American citizens (?) out in the open.

French Daily Carries Controversial Passages

NEW YORK (AP)—Paul Robeson, in a trans-Atlantic telephone conversation, reportedly denied having made a statement in Paris that colored Americans would not fight in the event of war between The United States and Russia.

Dr. W. A. Hunton, executive secretary of the Council of African Affairs, of which Mr. Robeson is president, last Thursday said Mr. Robeson made the denial to him after he had called him by telephone in Stockholm to inform him of the furor caused by published reports of excerpts from his speech at the Paris Peace Conference.

He quoted Mr. Robeson as having charged that his Paris statement had been badly "garbled" by the press and as having said nothing to indicate that colored Americans

Dr. Hunton said he had asked Mr. Robeson to cable him the text of his Paris speech and he was awaiting its receipt.

QUOTES CARRIED

In a letter to a daily paper, replying to a letter written by Max Yergan, former head of the council, attacking Mr. Robeson for the state ment attribute him in Paris, Dr. Hunton directed attention to "The Newspaper of the World Conference," a journal of the Peace Con-

ference printed in French. The paper, dated April 21, carried a picture of Mr. Robeson, quoted the controversial passage of Mr. Robeson's speech as follows:

"We have the firm resolve to fight for peace. We do not want to go to war for anybody against anybody. We are opposed to those who would restore an imperialist Germany, who would set up fascism in Greece. We want peace. We will support peace and friendship with Soviet Russia and the popular republics."

Dr. Hunton said it was noteworthy that two years ago at a public rally celebrating the tenth anniversary of the council, Dr. Yergan highly praised Mr. Robeson.

Robeson's Views Draw Criticism

TO THE EDITOR: Why publish the rash utterances of Paul Robeson?

Although I am not surprised at the remarks made by the distinguished Mr. Robeson with reference to Negro citizens' alleged reluctance to bear arms against Russia, why publicize what Mr. Robeson says?

It is not only a disappointment to me, but a source of deep concern. Inasmuch as the statement is erroneous, what reaction is to be expected from the reading public?

Many of us, who served in uniform in the last war, knew that bearing arms in times of national need is a duty incident to being a member of society. We realize that civilization has found no way of eliminating the necessity of going to war to settle international disputes when diplomats fail.

THERE ARE few citizens, indeed, that clamored for war, and fewer still, that chose the armed services as a means to satisfy sadistic impulses to kill fellow human beings.

Regardless of color, we who served were sorry to have to fight, and regardless of color, we were glad, very glad, when war ended.

History reveals this was the attitude of Americans since including the Revolutionary War, with respect to the bearing of arms against declared national enemies.

It is also a historical fact that including every war, all citizens of the United States have participated valiantly, as far as racial background is concerned.

CRISPUS ATTUCKS need never be ashamed of the colored generations of America that followed his example in defending his country in time of need, nor need the citizens of other races be ashamed of the willingness of the colored citizens to bear their share of the duty to be Americans in time of war, as well as in time of peace.

It is true that we are presently having difficulty with Russia in the diplomatic field. History shows that if diplomats fail, war generally follows at some subsequent time.

Granted that Mr. Robeson is a brilliant and extremely able person, I attribute his present attitude toward Americans to his present inability to afford his full abilities an outlet.

Nonetheless, he cannot, and Mr. Robeson does not, speak on my behalf, nor in the behalf of the rest of the American Negro citizens. At most he can only speak for himself, and his record indicates that he never bore arms.

IF HE assumed the power to speak on the behalf of the American Negro, he is absolutely wrong, as is often the case where self-delegated persons make themselves

spokesmen for others. It is my opinion that the American press, as well as all good citizens, know that his statement is not consistent with the facts.

Colored Americans, whether Negro, Indian, Japanese or any other non-Caucasian, have served in the past, and will serve in the future, wherever our elected and chosen leaders feel their services will serve America as a whole.

That many of the American citizens, both black and white, feel improvements and changes need to be made, and must be made in both the armed services and in society generally, with respect to the non-white citizens, is best attested by recent Supreme Court decisions, as well as progress, though slowly being made, in racial comity.

THESE CHANGES came about by relentless effort on the part of citizens of good will of all colors. These liberal and fair-minded people possess varying degrees of militancy and progressive zeal.

That there is resistance to the inevitability of this change is natural. The right to differ and maintain the status quo is inalienable, and legitimate.

Every American has a right to assert his influence to maintain his conscientious belief whether he be described as ultra-progressive or ultra-conservative, but by far, the colored citizens have faith that the principles laid down by the founding fathers were meant for all humans, and certainly all Americans.

Mrs. Robeson Blasts Negro Lily Whites

CHICAGO. — "It is ridiculous to think that colored prejudice among Negroes today causes any colored Americans in cities like Washington and Charleston, S. C., to have what is called a 'lily-white' society," says author Eulanda Goodie Robeson in a May Negro Digest article written by Pearl S. Buck.

In blasting color prejudice within the race, the well-known wife of the famous singer, Paul Robeson, is quoted in the Negro Digest article as saying:

"You can get in this lily-white society if you are black only if you are in a profession or have lots of money."

"Light people are automatically in this society, rich or poor," Mrs. Robeson adds and continues:

"My father was a dark man and mother, like Mama and her family are very dark. When she married a dark man, some of her relatives thought it was wrong, and when I married Paul, they said, 'like mother, like father.' It is ridiculous and

As We See It

Negro Cold-War Advocates

Twist Robeson Statement

By Abner Berry

Daily Worker
New York New York
28

Mon-3-2-1949

THE COLD-WAR BOYS

among the Negro people have twisted the statements of Paul Robeson at the Paris peace congress into a challenge of the Negroes to America. In swift succession — without waiting to learn just what Robeson had said — the leaders bleated their "loyalty" oaths.

For the most part not fighting men themselves, having passed the active military age, they nevertheless offered Negro youth to the warmongers as cannon fodder. Walter White, Dr. Channing Tobias and Jay W. Clifford, the customs inspector, derided what the Associated Press reported Robeson to have said.

Rep. Adam C. Powell read a more carefully written statement to his congregations, but he, too, bowed westward, denied that Robeson spoke for the Negro people, and then offered his own summary of "the general feeling of the Negro masses."

Congressman Powell, being closer to the mass sentiment of Negroes, did not offer, unconditionally, to fight in ANY war. He left a loophole for opposing some types of war started by a minority in government. "In the event of war at any time," his statement read, "against anyone, we will do our part in so far as it will not conflict with our religious beliefs and consciences." Since "consciences" have been mentioned, I thought a native African, who has seen more of the world than those who are now disavowing (without knowing what they are disavowing) Robeson's assertions, might appeal to them.

SO WITHOUT any further comment I present the contents of the column, Eyes On Africa, by Vigilans, which appeared in last Sunday's Harlem Edition of the Worker:

"As I have seen no complete quotation and I am not willing to rely on garbled reports carried by newspapers that have no love for Paul Robeson or what he stands for, I do not pretend to know exactly what he said at the Peace Conference in Paris with regard to American Negroes and their attitude toward war.

"Others, however, without clearly and forcefully expressed waiting to find out the facts, as follows, a long while before used the occasion of his speech Paul Robeson's Paris speech by for making breast-beating a well-known African novelist declarations of their patriotism, and attempting to tie black Americans to a "my country right or wrong" stand.

"I WOULD LIKE to ask these gentlemen, who rush to the newspapers to declare the readiness of American Negroes to fight a war against Russia or anybody else, if they know what they are really saying.

"Do they believe that their fellow-Americans, white or Negro, would give their lives for the sake of keeping Asia and Africa, the West Indies and the American Southland safe for the profit of that powerful and privileged minority that controls these areas of the world?

"Do they believe black Americans will join in the wars in which the Atlantic Pact allies of the United States are now engaged against the oppressed people of Indo-China (France), Indonesia (Holland), and Malaya (Great Britain)—not to mention their undeclared war carried on endlessly against my own people in Africa?

"THE WAR AGAINST the Soviet Union and the free peoples of Europe and Asia, if it should come—and it can't if the people stand firm—will be simply an expansion of the war which the imperialists are now waging against freedom-hungry colonial peoples. It will be a war for world-domination for profits.

"Do American Negroes or any loyal Americans want to fight that kind of a war? I don't think so.

"AS FOR MY BROTHERS in Africa, what they feel was very

mean that the vast majority of His Majesty's black subjects, and they constitute the numerical strength of the British Commonwealth and empire, would be either passive or active saboteurs.

"War with Russia would mean that the vast majority of His Majesty's black subjects, and they constitute the numerical strength of the British Commonwealth and empire, would be either passive or active saboteurs. "It would be so because for the dark-skinned peoples, particularly the peoples of Africa, Russia represents . . . their "secret dream."

"In strange places in and outside Africa and from the ordinary, common people of South, East, Central and West Africa, I have been told that there is no color bar in the Soviet Union. Some black men, unable to read or write, have quoted the Stalin Constitution to me to show that it is a crime to practice any form of racial exclusivism.

"The race-ridden and land-hungry folk of Africa are not interested in the name of the system, whether it is Socialism or a dictatorship. They are satisfied that there is no color bar in Russia.

"Because the Russians come nearest to symbolizing the secret dreams of millions of black folk, colonials have a passionate and personal interest in the Russian state and people. It has nothing or very little to do with party politics or the red bogey. It is something simple and human."

South Florida Negro Pastors Condemn Robeson's Stand

MIAMI, Fla., April 25—(AP)—Negro ministers of South Florida Saturday condemned Paul Robeson's stand when he said American Negroes would not fight the Soviet Union.

Robeson made the statement before the Communist-sponsored "world peace conference" at Paris. The Rev. Edward T. Graham, pastor of the Mt. Zion Baptist Church, issued the following statement on behalf of the Greater Miami Interdenominational Ministerial Alliance:

"The American Negro, if he is anything, certainly is a patriot. He was among the first to shed his blood in wresting the freedom which all of us now enjoy from the tyrants of another day. In every other conflict down through the pages of history the story has been the same. He came out of the last world battle closer to his goal than he had ever been since 1619.

"More recently the world proclaimed a great mediator; a veritable paragon of peaceful virtues. Ralph Bunche is an American Negro, Ph. D. and all. Where else in the world today can the product of a subject race rise to such eminence in so short a period after its liberation?

"NEGROES, ALONG with white Americans, are fully cognizant of some undesirable traits in their democratic way of life. Together, they are working hard to straighten out these kinks as fast as both sides can accept them without basic breakdowns in our political or social economy. The day of recognition is not too far distant.

"With a very few exceptions, the Negro is proud of his American heritage. The facts are clear. He has never been a traitor to his country, he will not be now. We are therefore surprised to learn of Paul Robeson's statement that the Negro will never fight against Russia. But an even greater surprise came when he stated that he was speaking for the Negro.

"Now, God has given Mr. Robeson an excellent voice and there is no one who will gainsay the fact that he is the great singer, but in matters of state we suggest that such be left to men of stouter hearts and greater experience. The Negro people of South Florida, as represented by the clergy, wish to go on record in making this unequivocal statement:

"Mr. Robeson is not speaking for, at least, this segment of the Negro population."

Bar Robeson From

Connecticut, Is Plea

HARTFORD, Conn., April 25—(AP)—The chairman of the State Development Commission wants to bar Paul Robeson, Negro singer, from Connecticut, his home state.

Willard B. Rogers said Friday night he had made a formal request to State Police Commissioner Edward J. Hickey "to keep this man out" if it develops that "there is resentment over Robeson's return to Connecticut."

Rogers said he was "disgusted" with the remarks Robeson made at the Communist dominated World Peace Congress in Paris. Robeson told the congress Wednesday that American Negroes never would fight against Russia.

Commissioner Hickey had "nothing to say" about Rogers' request.

WILLIAM L. HADDEN, state attorney general, said he had not been informed of the request. He said, however, his informal opinion was that there were "at least grave doubts that the state police commissioner has the power to keep an American citizen out of the state."

Rogers said he was "so disturbed" by Robeson's remarks that he had written to him as a resident of Enfield that I am definitely ashamed. In my opinion, it is high time that men such as Robeson are definitely told the place for them is Russia. Robeson has not only dragged down the colored race; he is a disgrace to Connecticut and a disgrace to the United States.

Walter White, secretary of the National Association for the Advancement of Colored People, has said that Robeson's remarks in Paris did not represent the views of the majority of American Negroes.

They Speak Mostly For Themselves

Paul Robeson, celebrated American actor, internationally known and respected as an artist, was in error when he told a Communist-inspired "world peace conference" in Paris the other day that if war between Russia and the United States came American Negroes would not fight against Russia. MR. ROBESON was not expressing the sentiments of many American Negroes. He was expressing the sentiments of himself and a small coterie of intellectuals, and a few who are not so intellectual, who have been taken in by the Russian propagandists.

If war comes—and we trust it will not—ninety-nine and ninety-one hundredths percent of American Negroes will be just as eager as they have always been to defend their country against aggression. *Jan. 4-30-49*

Following the "party line" as Robeson had done, DONALD HENDERSON, president of the Tobacco Agricultural and Allied Workers Union of America told the Paris "peace conference" that organized labor in America would not fight against Russia. We are sure that MR. HENDERSON is in error.

In the last war organized labor made a magnificent contribution to the military victory by making arms and munitions. And we do not believe that organized union labor in America will refuse to fight for America if war should come again.

MR. ROBESON and MR. HENDERSON were speaking mostly for themselves. They should be branded just what they are: Men who are trying to wreck the morale of their fellow countrymen in the interest of an alien enemy. If they were Russian citizens they would be shot or imprisoned for life—for less than they said in Paris.

But Americans should not take too lightly the activities of ROBESON and HENDERSON. Under the protection of the freedom of speech allowed under the U. S. Constitution, they are leading a movement which would certainly destroy that and other freedoms.

Our Opinions

Chicago Defender
Nuts To Mr. Robeson
Chicago Defender

Last week a dispatch from the Paris

"Peace" Conference stated that Paul Robeson had told the delegates that American Negroes would never fight Russia. We always felt that Mr. Robeson should have stayed in the concert hall, now we are more certain than ever.

Does Mr. Robeson really believe that if the Russians attacked our country that American Negroes would refuse to fight them? If he does, he has permitted his enthusiasm for the Russian way of life to run away with his reason. While Negroes no more than any other sane Americans want to fight a war, we are certain that if war with Russia is forced upon us, our boys will do what they have done in every war in the history of America.

Some of our intellectuals and so-called heroes who win some acceptance in the white world get so far away from the race they represent that they lose their moorings. They do not realize that they are generals without armies, that when they speak they do not necessarily speak for their race. *Jan. 4-30-49*

We believe that some of our intellectuals sincerely want peace and they are alarmed by the current red hysteria. Working for peace, however, and working to promote Communism are two different things. We have got to be sure just what is going on beneath this barrage of so-called peace propaganda. Hitler too used the peace propaganda technique and every time he

unleashed his war dogs against a neighboring country he did it in the name of peace. Hitler claimed the Poles and all the other peoples he slaughtered were about to attack the German fatherland.

The responsible Negro leadership and every one of our great national mass-membership organizations are anti-Communist. They are all concerned primarily with one over-all objective and that is to make our democracy work. To assume that because we squawk about our grievances and raise hell about our second-class citizenship, that we are therefore anxious to embrace the thugs who boss the Kremlin is the height of folly.

The only thing we want the Russians to do is to mind their own business and stop trying to control the world through their Moscow-trained stooges. That is the road to peace. The whole civilized world knows today that Russian Communism is a dictatorship system that neither respects nor permits the exercise of any of the democratic principles which Americans hold dear and for which we Negroes are fighting. *Jan. 4-30-49*

The latest Russian decrees on the kind of

music acceptable to the Kremlin should be enough to disturb Mr. Robeson from his crimson slumber. Just imagine Paul checking with the Commissar of Songs on which tunes he could and could not sing. If he slipped into a little Be-Bop ditty which is forbidden by the Kremlin, he might find himself yodeling in Siberia.

Robeson To Aid In U.S. Red Defense

NEW YORK — With the trial of 11 leaders of the Communist Party in America, including two Negroes getting underway before Judge Harold Medina and an interracial jury, singer Paul Robeson declared he will interrupt his world tour to testify for the defense. *Jan. 4-30-49*

The 11 are charged with conspiring to organize the Communist Party, which in turn is described as teaching the overthrow of the U. S. government by force and violence. The two top level Negro members are Henry Winston and New York Councilman Benjamin Davis.

Robeson, in Glasgow, Scotland, said "Marxism" is on trial, and that he will break his concert tour May first to return here and defend Marxism as a cultural philosophy.

Perhaps more sensational than any similar procedure in the history of the Federal Court District here, has been the preparation for this trial. The defense has repeatedly asked that the case be thrown out. On one occasion, the defense charged that women, workers, and Negroes are systematically excluded from jury duty here. The present tentative panel however, has a Negro housewife as its first member. She is Mrs. Thelma Dial, a housewife, and if she is not challenged by the defense, Mrs. Dial will be foreman.

South Africa Bans Robeson Recordings

PRETORIA, Union of South Africa, April 8 (AP)—The South African Broadcasting Corporation today banned all recordings by Paul Robeson, American Negro concert singer.

The broadcasting company is a semi-official corporation, but not directly controlled by the government.

Premier Daniel F. Malan's Nationalist government has been bitterly criticized by India and other

countries because of its policy of racial segregation.

Robeson has been prominently identified with left-wing organizations. *Jan. 4-30-49*

Paul Robeson
To the New York Herald Tribune.
According to the Associated Press report of the "World Peace Conference," held in Paris, Mr. Paul Robeson said in his speech before that body:

"I bring you a message from the Negro people of America that they do not want war which would send them back into a new slavery."

It is true that Negroes of this country do not want war. We hate war. *Jan. 4-30-49*

It will not be denied that the Negroes of this country have been treated in a disreputable manner; that the two political parties have tried, and could be considered successful in many cases, to use the Negroes for their political mumbo-jumbo; that they have been denied the ballot; that justice has been denied them in many states of the Union; that the officers of our military establishments of the country consider it an established fact that Negroes cannot fight like the white man. (Did any one ever question a bullet as to the color of the skin it wished to plow into?) Yet, with all these injustices, the Negroes' love for this country cannot be alienated. They would dislike to have foisted upon them the slavery of communism. There is little doubt that the Negroes will find this "new kind of slavery" repugnant to their ideals of democracy.

Mr. Robeson claimed that he carried a message from the Negro people of the United States. What group of people could have deputized Mr. Robeson to carry such a message? And if such a group of people does exist, is it a representative group of the Negro people?

Mr. Robeson continued saying: "It is unthinkable" that American Negroes "would go to war on behalf of those who have oppressed us for generations," against a country "which in one generation has raised our people to the full dignity of mankind."

The world is aware that the intolerant people of the United States have oppressed the Negroes for generations. And it may also be true that the Russian people realized

that the Negroes are members of mankind. Hegel's twisted philosophy by Marx, Engels, Lenin and Stalin is the antithesis of the Negroes' belief in religion. The Negroes as a whole cannot embrace communism. Yet with all these injustices, when "M" day comes the people of our country will not find the Negroes standing on the side watching our ground being trampled by any communistic horde.

All through the history of this country there has been no record of any Negro betraying this country until the advent of communism in this country. Then, too, communism is not entirely to blame.

If government officials and students of history should pause to search for basic causes, they would find that if Negroes are drawn to communism, the intolerant people of this country are to blame.

Those of your readers who may read this should have no fear of the Negro not coming to the defense of this country if the need arises.

The time is not too distant when the Negroes of this country will be able to walk in dignity, think in dignity, live, love and die in dignity. I think that Mr. Robeson should continue to sing, for he has a very beautiful voice; but it is evident he is not acquainted with the full ramifications of the alleged utopia called communism. *Jan. 4-30-49*

IVAN LESLIE HARRY.

Jamaica, N. Y., April 20, 1949.

Press 'Garbled' Words, He Says

Baltimore Post
French Paper Tells
Different Story *28*
SPEECH ON WAY

Singer Talks from
Sweden to Hunton

NEW YORK (NNPA)—Paul Robeson, in a transatlantic telephone conversation from Stockholm, Sweden, has denied making a statement in Paris to the effect that colored Americans would not take up arms in a war against Russia, the Council on African Affairs said here last Thursday.

Dr. W. A. Hunton, executive secretary of the Council, of which Mr. Robeson is president, told NNPA News Service that Mr. Robeson not only denied having made the statement but also charged that his speech before the Paris Peace Conference had been badly "garbled" by the United States press. Dr. Hunton, who said that he had

called the noted actor-singer to tell him of the furor caused by the statement attributed to him, stated that he had asked Mr. Robeson to cable him the text of the Paris speech. He said he expects it soon.

Not in French Version

Officials of the Council called attention to a report of Mr. Robeson's speech as carried by the Newspaper of the World Peace Conference (in French). Dated April 21, the paper carried a picture of Mr. Robeson and excerpts from the speech but made no mention of the much discussed statement.

According to the French version of the controversial paragraphs of the statement, Mr. Robeson said: "I bring you the message of the co-ordinating committee of the black people in the colonial countries who want to have a decent life, who want to formulate a new program of emancipation, to fight those that are proposed to them by the enemies of peace and which can only lead to a new slavery."

No War at All

"We have the firm resolve to fight for peace. We do not want to go to war for anybody against any body... We will support peace and friendship with Soviet Russia and the popular republics."

In connection with the discussion over the reported statement, Dr. Hunton last Wednesday wrote to the New York Herald Tribune in answer to a letter written to the paper by Dr. Max Yergan, former head of the council. In that letter, Dr. Hunton told that Mr. Robeson charged "garbling" of his statement.

To Secure Negro Rights Struggle for Equality Held Consonant With Loyalty as Americans

The press of April 21 quoted Paul Robeson as saying "American Negroes won't fight Russia." If Mr. Robeson made such a statement he was expressing his own personal views and not representing the mass of Negro young people who will be called upon to fight in the event that America goes to war again.

I have worked with and taught Negro youth for more than twenty-five years, for two years as vocational adviser of a Veterans Administration guidance center, and counseled young Negro men just back from various war fronts. I have never heard a young Negro American say that he would not fight some particular nation if America was engaged in war with it.

Negro youth and the Negro people in general are peace-loving people. We fervently hope that our country will live in peace with all the nations of

the earth, but it should be made plain once and for all to all the nations of the world that Negroes are American citizens and that just as we expect the full privileges guaranteed to all Americans we also expect to and will perform with loyalty and devotion all the duties and obligations of American citizenship in peace and in war.

We will discharge these duties and obligations irrespective of the color, religious creed or the political philosophy of our country's enemies.

We do not want our fellow-Americans to believe that our fight for full citizenship rights implies that in an emergency or national crisis we would stoop to sabotage and treasonable acts against our common country. Whatever grievances we have concerning undemocratic practices toward us will be laid continually before the bar of American public opinion, before the courts of justice, and before our law-making bodies state and national, but our fight is with Americans for Americans and by Americans, and we shall never join with a foreign foe "to secure these rights."

My experience with Negro people in all sections of the country leads me to believe that the above sentiments represent the feeling of the great mass of Negro people in America.

JAMES H. TAYLOR
Professor of Psychology, North Carolina College at Durham.
Durham, N. C., April 22, 1949

C. Educator Hits Robeson Statement

GREENSBORO, N. C. (AP)—Dr. David D. Jones, president of Bennett College, last week attacked Paul Robeson's contention that Negroes should never join in war against Russia.

Speaking to the student body in a chapel, Dr. Jones said: "The day is past when any one person or any group can assume to speak for Negroes in general. 'America for us is the best place we know in the world,' Dr. Jones said. 'We shall continue to point out its shortcomings in housing, education, health, and protection for all people, but we shall stand loyally by to help make America the kind of place which all of us wish it to be.'"

Another Negro Says Paul Robeson Wrong

Another well-known Memphis Negro leader—J. A. Beaucamp, assistant executive of Chickasaw Council of the Boy Scouts of America—has disagreed with Paul Robeson on the subject of patriotism.

In a letter to The Commercial Appeal, he says:

"Paul Robeson is a great singer and I admire him as such, but the statement he made in Paris before the overwhelming majority of the American negroes stand ready to meet America's call in every capacity."

GEORGE Padmore Natives Of London Give Robeson Royal Welcome

LONDON—After a triumphant tour through the West Indies where he received a royal welcome by the natives not only as a great singer but as a war champion of racial minorities and colonial peoples, Paul Robeson, president of the American Council on African Affairs, arrived in London to give a series of concerts throughout the British Isles.

Robeson, accompanied by his pianist, Lawrence Brown, was given a hearty welcome at the station by a committee of West Indian and African actors and actresses representing the newly organized all-Negro Repertory Company. The party was introduced to Robeson by their leader, Trinidad born six-foot Edric Connor, B.B.C. star West Indian tenor.

On the same night of his arrival Robeson held "court" for the benefit of the press. Surrounded by old friends and admirers, the six-foot, three-inch giant talked to newspaper men about his concert plans and world problems. Regarding the former, Paul said that he hopes to be in the British Isles for about three months during which time he will give 20 concerts; singing in English, French, Italian, Russian, Hebrew and Yiddish. After the press conference, Robeson and a party of friends attended a private "welcome to London" party at a London night club.

Questioned about his communistic views, Robeson "refused to say—as he did to the anti-American Tribunal—whether he is a Communist, but he did say this: 'I have a very deep and unqualified admiration for the Soviet Union. Remember though, ten million Negroes in the deep South still want to know whether Russia exists or not.'"

During the course of his talk to the press, Robeson let it be known that apart from his concert tour he hoped to play "Othello" in London in the autumn. Hollywood lacks dignity, says Paul; commenting upon doing a film version of his life. "Say, I never thought about that. But not in Hollywood. Here we could do it with dignity—like we did 'The Proud Valley'. Hollywood lacks dignity."

During his stay in England, the Negro singer let it be known that he hopes to see Prime Minister Attlee and Colonial Secretary Creech Jones, and discuss the problems of Britain's subjects in Africa and the West Indies.

Concluding his impressions of the black man's status in the Caribbean, Mr. Robeson said: "That freedom from fear is a thing to American Negroes. I am never for one moment that I live in a land of Jim-Crow. I do not grow angry. I think I understand it and I understand how we must fight it. But understanding or not, the realization of Jim-Crow does not leave me. Nor do I think it can, even for a moment, leave any American Negro."

Robeson's War Statement Opposed By Walter White

NEW YORK — Paul Robeson's event of a war with that country, as reported from Paris, was challenged last week by that Negro Americans would never fight against Soviet Union in a National Association for the Advance-

ment of Colored People. Questioned by the Associated Press, Mr. White said:

WILL BE LOYAL

"In the event of any conflict this nation may have with any other nation we will regard ourselves as Americans and meet the responsibilities imposed upon all Americans. While continuing our fight for equal rights, we will not shirk equal responsibilities. We recognize the disabilities of discrimination and segregation under which we work, but we also realize that under any totalitarian government, either of the left or right, we would be denied the democratic right to work for removal of our disabilities."

"We know of no authority delegated to Mr. Robeson to speak for the 14 million Negro Americans. We are convinced that in this statement, as reported by the press, he has not voiced the opinion of the overwhelming majority of colored citizens."

We'll Fight Foe, Top Leaders Say Robeson's Paris Note Promptly Repudiated

NEW YORK — (NNPA) — Top leaders of the race last week repudiated Paul Robeson's alleged Paris statement that colored Americans would never fight Russia.

Emphasizing our traditional loyalty to the Government and the democratic ideals for which it stands, despite its short comings in the area of civil rights, the leaders queried challenged Mr. Robeson's authority to speak for the entire race.

Walter White's Statement
Walter White, executive secretary of the NAACP, when questioned by the Associated Press declared:

"In the event of any conflict that our nation may have with any other nation we will regard ourselves as Americans and meet the responsibilities imposed upon all Americans."

"While continuing our fight for equal rights we will not shirk equal responsibilities."

Disabilities Recognized
"We recognize the disabilities of discrimination and segregation under which we work, but we also

(Continued on Page 2, Column 3)

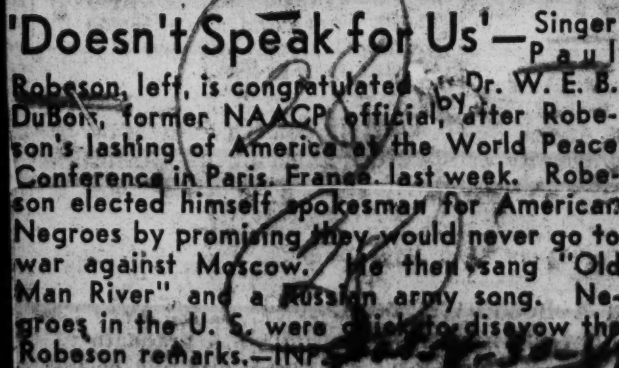
WOULD BAR ROBESON

HARTFORD, Conn. — Expressing disgust over Paul Robeson's recent speech in Paris, Lillian B.

He used most of an hour to tell the press about "reactionary forces" in the world. His own Government, Robeson said, is one of those forces. The American Government, he added, is for war and Americans who understand this, like Henry Wallace and Paul Robeson, have tremendous responsibility.

from now on he is an artist politician. This means, he said, that in the future his concert tours will be combined with political propaganda. "I have no time in the political struggle of today to entertain people," the American Negro singer told a news conference. "I am sorry."

Paul Robeson
Calls Himself
Artist-Politician
Oslo, Norway, April 23 (AP)—Paul Robeson said today that



PAUL ROBESON told the Communist Congress in Paris that Negroes wouldn't fight for the U. S. because "they have no freedom."

The truth is that for every Negro lynched by the outlawed KKK, thousands of them have been graduated from our high schools and colleges.

Paul Robeson very well knows that Harlem went to war the very moment it got the news from Pearl Harbor and the best evidence of that is the war record of Maj. Gen. Dyer Doria Miller of the Navy.

What Robeson forgot to tell the world is this. That for every Negro who ever felt the lash of a klanaman's whip—there are thousands who have shaken hands with their college presidents—as they received their diplomas.

And—the best evidence of that—is Paul Robeson, who has one. And, who (ironically) was once called an All-American!

Robeson Says No Song for Pact Backer

Stockholm, Sweden, April 22 (U.P.) Paul Robeson, American Negro baritone, has canceled two scheduled concerts in Copenhagen because a newspaper that sponsored them favors the Atlantic Treaty, he disclosed today.

He said he would be happy to sing in Copenhagen if the Danish Communist newspaper, Folk, sponsored the concerts.

Robeson's voice was drowned out at a concert here last night when he tried to sing the Russian "Song of the Fatherland." He tried vainly to make his voice heard over the clamor of the catcalls, whistling and foot-stamping.

ADDRESSES WORLD PEACE CONGRESS

Negroes Will Not Fight Russia, Robeson Says

PARIS (AP)—Paul Robeson, American Negro singer, told the Communist-inspired World Peace Congress that American Negroes would never fight the Soviet Union.

His resonant voice injected the first fire into an otherwise monotonous opening session that heard repeated attacks on the Atlantic Pact, the United States atomic policy, the Marshall Plan and "Anglo-American capitalist imperialism" from a series of speakers.

ROBESON brought the 2,000 delegates from 52 or more countries to their feet in cheering applause with his call for a "fight for friendship" with Russia, the "Eastern Democracies and a free China."

"It is unthinkable," said Robeson, that American Negroes "would go to war on behalf of those who have oppressed us for generations" against a country "which in one generation has raised our people to the full dignity of mankind."

Frederic Jolio-Curie, Communist head of the French Atomic Commission, was named president of the congress. He opened the congress with a call for the formation of peace committees in every country.

ROBESON AS SPEAKER FOR NEGROES DENIED

The Rev. Adam Clayton Powell Jr., member of Congress from the Twenty-second district and pastor of the Abyssinian Baptist Church in Harlem, said yesterday that "by no stretch of the imagination" was Paul Robeson qualified to speak for all Negroes in the United States.

Referring to a speech made by Mr. Robeson before the World Congress of the Partisans of Peace in Paris, in which the singer was said to have asserted that American Negroes would never fight against the Soviet Union, Mr. Powell declared: *Mar 4-25-49*
"In the event of war at any time against any one we will do our part, in so far as it does not conflict with our individual religious beliefs or conscience."

Summarizing the "general feelings of most of the Negro masses, including myself," he added:

"We are Americans. We are against any type of aggressive war on our part or any other nation. We are going to keep on fighting to our very fullest—short of non-violent action—to obtain in America everything that God and the Bill of Rights ordained that we should have, and in the hour of crisis we will be loyal to our nation, reserving the right, however, to criticize constructively as we did in World War I and World War II."

Mr. Powell read his statement at all services in his church yesterday and announced that he would deliver it before Congress tomorrow.

Baritone Paul Robeson
40 Cent Concert Prices

GATESHEAD, ENGLAND.
May 6. (AP)—Paul Robeson said
tonight that from now on he will
charge only 20 to 40 cents for
most of his concerts.

He's also going to give free recitals *Sat. 5. 2. 45*
"That is my idea for as long

"I bring you a message from the Negro people of America that they do not want a war which would send them back into a new kind of slavery," Robeson said.

Robeson brought the 2000 delegates from 52 or more countries to their feet in cheering applause with his call for a "fight for friendship" with Russia, the "eastern democracies and a free China."

the Communist-inspired World Peace Congress today that Americans Negroes would never fight the Soviet Union. 4-21-49
This resonant voice injected the first fire into another wise monotonous opening session that heard repeated attacks on the Atlantic Pact, the U. S. atomic policy, the Marshall plan and "Anglo-American

...s I live," the American Negro
...paritone, told newsmen after
...singing at a free "concert for
...the working man" here.

new slavery for Africans.

He obviously was referring to the multi-million-dollar development scheme for Liberia being backed by Stettinius.

"It is unthinkable," said Robeson, that American Negroes "would go to war on behalf of those who have oppressed us for generations" against a country "which in one generation has raised our people to the full dignity of mankind."

American wealth, he said, was built by millions of immigrant workers from eastern Europe and on "the backs of millions of Negroes" and "we are determined to share this wealth."

Robeson sang a verse about Salt Lake City labor organizer named Joe Hill. It said "when working men defend their rights Joe Hill is at their side."

Typifies "12 Brave Men"

Robeson said Joe Hill typified the "12 brave men" who are defendants in the New York trial of Communist leaders, because he, like them, "was framed by the company cops."

He said he was going to testify in the Communists' defense.

Frederic Joliot-Curie, Communist head of the French Atomic Commission, was named president of the congress. He opened the congress with a call for the formation of peace committees in every country to carry out the aims of the congress.

"We will show the warmongers that they have to reckon with us," he said.

Atomic Policy Assailed

Joliot-Curie declared "we must ally ourselves with those who want to outlaw the atomic bomb." He said the United States entertained "the illusion of a lightning war based on atomic energy," but an atomic war would be "terrible even for its initiators."

The French scientist attacked the Marshall Plan as a blockade against East-West trade.

Pietro Nenni, Italian pro-Communist Socialist, also attacked the Marshall Plan and the Atlantic Alliance.

One of the first acts of the congress was to endorse an "overflow" meeting at Prague. The Prague congress was made up of delegates not permitted to enter France. The French limited the number of delegates from several Communist-dominated countries to eight.

The Prague congress heard a number of speeches calling the French "bootlickers of Wall Street." It then adjourned until Friday.

Robeson Says Negroes Won't Fight Reds

Peace Delegate

Cheer Singer's

U. S. 'Message'

Paris, April 20 (AP)—Paul Robeson, American Negro singer, told the Communist-inspired World Peace Congress today that American Negroes never would fight the Soviet Union.

His resonant voice injected the first fire into an otherwise monotonous opening session that heard repeated attacks on the Atlantic Pact, the U. S. atomic policy, the Marshall plan, and "Anglo-American capitalist imperialism" from a series of speakers.

Robeson brought the 2,000 delegates from 52 or more countries to their feet in cheering applause with his call for a "fight for friendship" with Russia, the "Eastern democracies, and a free China."

He ended his appearance by singing a rewrite of "Ole Man River" which substituted the words, "show a little grit," for "git a little drunk."

"I bring you a message from the Negro people of America that they do not want a war which would send them back into a new kind of slavery," Robeson told the Congress.

Raps Stettinius' Plan.

He declared President Truman's program for colonial development, coupled with what he called the invasion of Africa by former Secretary of State Edward Stettinius "and his millions," meant new slavery for Africans.

He obviously was referring to the multi-million-dollar development scheme for Liberia being backed by Stettinius.

"It is unthinkable," said Robeson, that American Negroes "would go to war on behalf of those who have oppressed us for generations" against a country "which in one generation has raised our people to the full dignity of mankind."

American wealth, he said, was built by millions of immigrant workers from eastern Europe and on "the backs of millions of Negroes," and "we are determined to share this wealth."

When he turned to music, Robeson sang a verse about a Salt Lake City labor organizer named Joe Hill. It said, "When working men defend their rights, Joe Hill is at their side."

To Testify At Trial.

Robeson said Joe Hill typified the "brave men" who are defendants in the New York trial of Communist leaders because he, like them, "was framed by the company cops."

He said he was going to testify in the Communists' defense.

Frederic Joliot-Curie, Communist head of the French Atomic Commission, was named president of the congress. He opened the congress with a call for the formation of peace committees in every country to carry out the aims of the congress.

"We will show the warmongers that they have to reckon with us," he said.

His proposal fitted into forecasts that the congress would set up a "rally of peace partisans" to persuade workers not to fight or work for countries engaged in any war with the Soviet Union.

Attacks Marshall Plan.

Joliot-Curie declared, "We must ally ourselves with those who want to outlaw the atomic bomb." He said the United States entertained "the illusion of a lightning war based on atomic energy," but an atomic war would be "terrible even for its initiators."

The French scientist attacked the Marshall plan as a blockade against East-West trade.

Pietro Nenni (Italian pro-Communist Socialist, also attacked the Marshall plan as a weapon to bring Europe into submission to American capitalists. He attacked the Atlantic alliance as a military instrument aimed at Russia.

One of the first acts of the congress was to endorse an "overflow" meeting at Prague. The Prague congress was made up of delegates not permitted to enter France. The French limited the number of delegates from several Communist-dominated countries to eight.

(The Prague congress heard a number of speeches calling the French "bootlickers of Wall Street." It then adjourned until Friday. Delegates included 11 Russians, 44 from "liberated China," four Mongolians, 12 Hungarians, three Koreans, eight Yugoslavs, nine from "free Greece," nine from "democratic Spain," two Indonesians, and two Czechs.)

The Paris meeting place, the Salle Pleyel, was decorated with many national flags, and many slogans such as: "Defending the peace is the task of all peoples."

The hall was equipped with a simultaneous translation service, like that at the United Nations. Through headphones, delegates could hear translations in any one of five languages.

The American Negro and Mr. Robeson

Mr. Robeson Contends Singer Did Not Speak for His Race at Paris Conference

New York Herald Tribune: Yesterday New York Herald Tribune reports statements made by Mr. Paul Robeson at the so-called World Peace Conference now in session at Paris. These statements assert that American Negroes would never fight Russia, and that President Truman's program for colonial development means new slavery for Africans. These statements by Mr. Robeson raise at least two questions: the truth or accuracy of what he says, and his authority for saying them.

Within recent months Communists everywhere in non-Communist controlled countries have made statements to the effect that their party and followers would not support their country if the latter went to war with Russia. The world has become accustomed to this repetition of what is accurately interpreted as the Kremlin-inspired "line." While the American public knows how to regard statements which come from supposedly authorized Communist spokesmen, representing, as in this country, a relatively small Communist minority, it must be observed in this instance that Mr. Robeson purports to speak not just for that Communist minority, but for one-tenth of the American population, some fourteen million Americans of Negro extraction.

What are the facts and reasonable conclusions with regard to Mr. Robeson's pontification that American Negroes will never fight Russia? First, American Negroes, as is true of most other Americans, hope that our country will never have to fight any other country. Further, American Negroes, knowing suffering as they do, may, I am sure, be counted among that vast majority of the American people who thoroughly believe in and want peace. But it would be a mistake for the enemies of America to presume upon the peaceful character of Negroes, just as it is a mistake for any enemy of this country to presume upon the peaceful character of the American people as a whole.

American Negroes, again like other Americans, and, indeed, like any spirited people, will fight. The record is clear in this respect. For a cause in which they believe and when their country calls, they will

respond, and they will maintain the proud record that no American Negro has ever betrayed his country.

With many thousands of Negroes, who can look back upon the same fact, I recall with pride that in the Civil War my grandfather wore the uniform of the United States government. In the first world war, with hundreds of thousands of other Negroes, I served in the army of my country. In World War II, my three sons, again with sons and daughters of hundreds of thousands of Negro Americans, wore their country's uniform. Two of these sons, now young physicians, recently volunteered to the call of the War Department. One is already an Army doctor, the other will enter the United States Army in July. I encouraged them to volunteer and I am proud of their action.

It is obvious that Mr. Robeson, himself, does not speak for Negro Americans in any representative capacity or on any large scale. He is, himself, the victim of Communist domination and intrigue. Only a few months ago, Mr. Robeson went up and down this country speaking before many gatherings of Negroes, saying exactly what he has been saying in Paris, and identified himself in America with the counterpart of those amongst whom he moves in Paris today. The American people, including American Negroes, had the best possible opportunity to express themselves with regard to what Mr. Robeson, Mr. Wallace and others of that group had to say. We are in no doubt whatever as to the reaction of American Negroes and other Americans to the Robeson-Wallace preachments: they drew no large number of Negro votes; they carried not a single Negro district in this country; they were thoroughly repudiated. Although it is well known, it should here be set forth for the record that Mr. Robeson did not speak for, nor did he represent, American Negroes when he made his statements in Paris on April 20.

It is reasonable to conclude that the Robeson statements had as their purpose the vicious and cynical effort which Communists in America have for a long time been putting forth to drive a wedge between American Negroes and their fellow American citizens. The ridiculous and futile effort of Communists to persuade American Negroes to think of themselves as a "nation," the Communist effort to popularize the term "Negro people" and the totally unwarranted boldness with which Communists set themselves up as spokesmen for American Negroes,

are clear indications of their aim to divide, disrupt and create confusion and disorder. This Communist effort amongst Negroes in America has failed. It has failed because Negro Americans know full well what their problems are, and know also how to deal with them. No thoughtful person in America, certainly no Negro, denies that most Negro Americans face limitations which, in the light of constitutional

guaranties and citizenship rights, ought to be removed. Communist spokesmen have not been needed, however, to point out that fact. Any objective examination of the facts makes it clear that this country is moving forward on all fronts and in all of its geographical areas. In bringing about social well-being, democracy and a realization of constitutional guaranties for all of its citizens, including American Negroes, and with the facilities

which America offers, is to realize every guaranty and expression of that citizenship. No effort to drive Negroes off into some separate compartment, whether advertised by the political descendants of Bilbo or by the Communist party, will ever succeed. The trend by every test toward complete Americanization, complete citizenship, is in the opposite direction.

MY DADDY DONE TOLD ME:

Sugar Chile Robinson Ignores Paternal Advice and Cuts His First Boogie Disc.

Handwritten: This American Date 8-17-49 Baltimore Md.

HOLLYWOOD — Sugar Chile Robinson has changed his mind. After holding out four years, the nine-year-old pianist and singer has decided to make records, so says Capitol News, the Capitol label publication.

"I wanted to be sure," he says. "My daddy kept telling me there wasn't any hurry, that I had plenty of time. But I'm ready now and I think I can play the way I want to play now that I'm growing up. Until a year or so ago, I was just a kid."

And that's the way the little Detroit virtuoso reasons—last month he took time out from a week at the Million Dollar Theatre in Los Angeles to wax his first sides.

To Hit Shelves This Month

This month, they'll be released throughout the land, audible proof that little Sugar, who bowled over President Truman at a fancy Washington party in 1946, is no moppet when it comes to appeal. His music is strictly king-sized.

With Zutty Singleton on drums and Leonard Bibb on bass, Sugar Chile rambled through the "Numbers Boogie" and "After School Blues." They'll come back-to-back on the purple Capitol label.

One of six children, Sugar Chile (he was christened Frank) actually was playing the piano when he was two. Before he was five he was playing professionally. He credits Frankie Carle with "giving me a start when others said I was too little to play."

A "Mr. 46 x 66"

The pint-sized prodigy is 46 inches tall and weighs 66 pounds. His hobbies include comic books, television shows, riding his bike and baseball. He has even been featured in a big movie, MGM's "No Leave, No Love."

His father, once an iceman, no longer carries the cold stuff. He travels with his son, who is getting an education via a tutor.

Sugar Chile once earned more than \$12,000 for a single week in a theatre engagement (on a percentage of the gross), but writing original blues and boogie numbers, he says, is far more interesting.

Makes With the Baritone

Walter Roper



WALTER ROPER

AN UNDISCOVERED STAR:

Robeson, Duncan Have Rival in Walter Roper

By E. B. REA

BALTIMORE
Paul Robeson and Todd Duncan, undisputably, the nation's two top concert bass baritones, have a potential rival in 37-year-old, Alabama-born Walter Roper, who received his basic training as a soloist and chorister under the late Dr. Nathaniel R. Dett.

Roper is the lesser known al-tute, where he later studied business administration, and sang in country in quartets, over the air and in night clubs. He's qualified for better things. Anyone hearing his booming basso voice will attest to that fact. A 1931 graduate from the printing department at Hampton Insti-

followed by a six months' singing tour of the South.

Toured With Nelson

Other members of the group were Robert Price, tenor and pianist; Frederick Lane, tenor, and William Waters, also a baritone. Roper left the group and joined the Sons of the South quartet and toured the RKO circuit with band leader Ozzie Nelson.

He served two years in the Navy doing recreational work in the Special Services. After his discharge he did a small amount of solo work before first coming to Baltimore where he began his night club work at the Rio Club (now closed) and the Casbah in downtown Baltimore, after which he traveled with the Philip Morris quartet for a short time.

Leaving the Morris group, he joined up with the Booker T. Washington Foundation doing radio transcriptions. When this ended, and after a brief rest, he returned here, opening at Club Astoria, where he is currently being rated as foremost of the present crop of night club and potential concert singers.

Superior to Club Work

Definitely struggling around in a groove of which he is far superior, to hear him do "Ol' Man River" and "Lonesome Road" without seeing him leaves little not to believe that it is Robeson himself. His voice is a deeper basso baritone than Duncan's. His repertoire includes spirituals, classics, semi-classics, ballads, and now he is doing a special arrangement of the "St. Louis Blues."

Among his featured numbers, in addition to the above, are: "Chloe," "Night and Day," "Begin the Beguine," "Riders in the Sky," and many others.

Roper is energetic. He wants to go places. "I know I can make good," he said, "but my trouble is, I don't seem to be able to make the proper connection." His ambition is to get on the Arthur Godfrey program.

Possesses All Requisites

To hear him sing is enough to convince anyone that Walter Roper is concert stage material. He has the vocal requisites, the personality and stage deportment that go to make great singers. Standing 5 feet 11½ inches, he tips the scales at 200 pounds.

Born in Calhoun, Ala., he's the son of the late A. W. and Mrs. Nancy Rogers Roper, now of Washington, D.C., who resides with a daughter, Mrs. Evelyn Beam. Another sister, Mrs. Bernice Bryant, lives in Cedar Town, Ga. Roper, when not on the road, makes his home in New York City. He's married and has one son.



PHILLIPPA DUKE SCHUYLER (right), 17-year-old pianist-composer of New York, discusses score of her scherzo, *Rumpelstiltskin*, from her *Fairy Tale Symphony*, with **Harry Berman**, conductor of the New Haven Symphony Orchestra, who conducted it last week in Woolsey Hall, New Haven. Miss Schuyler was also featured soloist with the orchestra on that occasion playing Grieg's *Concerto in A Minor*. More than 2,000 persons enjoyed the evening of music, sponsored by the Yale University Music School and the New Haven Symphony Orchestra. — Kravitt photo.

Sissle's Concert Trio in Pleasing Balto. Recital

(28) BALTIMORE
Noble Sissle's Concert Varieties,
including Penelope Johnson, violinist; Bernice Orndoff, harpist and pianist; and Lavern Hutcherson, tenor, were greeted by a large audience here recently at Enon Baptist Church in a concert sponsored by the Kappa Chapter, Iota Phi Lambda Sorority.

The artists displayed unusual skill in the performance of their selected numbers. 5-14-49

The violinist, a very talented and trained musician, rendered "Minuet" by Kreisler, "Andante" by Mendelssohn, and "Scherzo-Tarentell" by Wieniawski, as the opening part of the program.

Substituted for Thomas

The artist's playing of these numbers ranked her as one of America's leading young violinists. Her bowing, legato and phrasing was of high order. The last number in the group highlighted her repertoire. It was masterly done, and the audience was vociferous in its applause.

Due to illness Buel Thomas was unable to appear with the trio, however, Mr. Hutcherson, a former member of the cast of "Carmen Jones," substituted as tenor soloist. 5-14-49

Displays Good Breathing

Tenor Hutcherson has an excellent voice and used it to advantage in every selection he sang. He displayed good breathing and a legato which a well-trained singer should have. He captivated his hearers in all of his songs. 5-14-49

Miss Orndoff is a versatile musician. She accompanied Mr. Hutcherson and Miss Johnson at the piano, and also was heard in three numbers on the harp.

The harp selections were "Largo" by Handel; "The Last Rose of Summer" and "Fraichuer (Zephyr)" by Carlos Salzedo. The artist delighted her audience with flawless playing.

Sissle Speaks

Mr. Sissle made a surprise appearance at the church. He said that he has turned temporarily from the field of popular music to lend a helping hand to the young artists in the field of classical music. 5-14-49

These concerts which will be given throughout the country are for the benefit of encouraging young people to prepare themselves for concert work. The famed artist also said that we should encourage our musicians to study American music.

Well Well! Well!

Afro-American All's Well at Wells

NEW YORK — Charlie Stewart, one of the nation's top organists, returns to Wells's Music Bar, in Harlem, on Friday, June 10, after a year's absence. During the interim, Charlie has been playing a protracted engagement at Ann's Red Wagon in Greenwich Village, where he spent a great deal of time composing and teaching.

Stewart, composer of "I'm in a Low Down Mood" and "I'll Always Feel the Same About You," began his professional career with the late, great, blues stylist, Bessie Smith.

Taking a detour from his original pursuit, that of painter (Stewart won a \$5,000 scholarship to the Graphic Art Academy in Philadelphia), Charlie is now recognized as one of the most musically organists extant. He has a repertoire of over 2,500 tunes.

To supplement the musical side of the picture, Wells is continuing his Sunday soirees. Pianist Ken Billings supervises the goings-on, and surprise guest artists drop in from week to week.

28 1949

William Grant Still

THE WORLD OF MUSIC: STILL WORKS AT NEW OPERA

By ROSS PARMENTER

WILLIAM GRANT STILL, whose early work, "The Troubled Island," was given in the spring by the New York City Opera, is almost two-thirds of the way through a new opera. It is set in the American Southwest. The libretto has been written by his wife, Vera Arvey, California newspaper woman and author of "Choreographic Music." It is based on a nineteenth-century legend, but Mr. Still, being careful not to give away his plot, is not specifying which one. He reports, though, that it concerns the personal ambitions and problems of a small group and has no social, political or racial significance whatsoever.

He is composing the recitatives straight from the words of the completed libretto, but he and his wife have worked out an unusual scheme which gives him plenty of leeway in composing the arias. At first she provides only the opening lines. He sets them and then goes on from there, "developing each aria musically." When the melodic line is established, Miss Arvey supplies the words suitable to the music that has been evolved. The opera will be in three acts and the first two are almost complete.

Still's Prolific Pen Moves Again

NEW YORK (ANP) — William Grant Still, whose opera "The Troubled Island," was presented in the spring by the New York City Opera, is at work on another opera.

The setting for the new work is to be the American Southwest. The libretto for this latest opera was written by Still's wife, Vera Arvey, California newspaper woman and author of "Choreographic Music."

Still refuses to discuss the plot much. He says, however, that it is based on a Sixteenth Century legend (not specifying a particular one), and has no "social, political or racial significance whatsoever."

"Trouble Island," Still's early work, was about the Haitian Revolution with a libretto by Lang Hughes.

Solo Man

Tatum's fame has come from his solo. The house lights dimmed and the crowdwork. "A band hampers me. I hafta watch hushed as a burly Negro was led to the out for them." His solo records of stand-piano. He seated himself, cocked his head and tuned (*Tea for Two*, *Sweet Lorraine*), to one side and played three smashing jazz renditions of popular classics chords. Then he was off in a cascade of (Massenet's *Elegy*, Dvorak's *Humor-flashing arpeggios which resolved themselves into the haunting strains of Jerome Kern's *Yesterdays*. After a two-year absence, Art Tatum was back in Manhattan.* *Happy, 9:20 Special*) are part of most jazz collections.

New Ideas. Last week, after his 10 o'clock show at Café Society, 40-year-old pianist Tatum sat at a corner table, his customary bottle of beer before him, and admitted he was tired of the grind of nightclub shows, sometimes thinks of retiring to his home in California with his wife and two Doberman pinschers. But as the intermission pianist swung into a chorus of *Basin Street*, he turned his head attentively. "He's got some good ideas," he said. "You can't create everything. You hafta listen to the other fella." His strong fingers flexed in an imaginary run. "I'm always tryin' new ideas. No matter how far you go with a tune, there's always something else you can do."

The fans at the table exchanged pleased glances. As long as Art Tatum talked of new things to do, no one had to worry about his going into retirement.



ART TATUM

Nobody can create everything.

June 12 5-49
hat his listeners are certain he will never find his way out. But he always does.

Old Standards. Toledo-born Art Tatum played his first professional engagement at 16 as a dance-band pianist. Two years later he left the band to go on his own as a soloist. "The other boys used to razz me," he says. "They said I had no left hand, so I made up my mind to show 'em." Tatum is still sensitive about criticism of his bass, but can claim, with the enthusiastic approval of his fans, that he does more with his left hand than most pianists do with both.

Although one of his biggest-selling records was made with a band (*Wee Baby Blues* with Blues Singer Joe Turner),

Cinderella Story Comes to Life

Dream Girl in Paris . . . American Contralto Conquering Europe

By P. L. PRATTIS
(Courier Executive Editor)

PARIS, France—Did you ever see a dream walkin'?

Well, I did. *Sat. 3-5-49*

I stumbled into one on the Champs Elysee in the shape of a gorgeous, handsome woman, who had just come to this queen of cities to complete the cycle of accomplishments that make her life seem like a dream.

The name of this dream is Virginia Paris.

A few years ago, just a few years, Virginia Paris was a maid in the home of Loretta Young, the screen actress. When I stumbled into Virginia Paris on this city's renowned boulevard she had just

NEXT WEEK: Mr. Prattis writes about Josephine Baker . . . complete with pictures.

reached this city for the final, or thirty-first, concert in a tour of European countries that is unique in the history of Negro singers.

YET MODEST. *The Courier*

Miss Paris is as refreshing as a gust of cool, fresh air might be to Jack Benny after a visit to his safe. She is animated, intelligent

and altogether friendly and charming. With all that she is modest.

Her last concert, given Feb. 2, was at the famous Salle Gaveau in this city. Prior to that time, she had really stepped on the ball, figuratively speaking. Let's see if we can follow this triumphant brown contralto as she sang her way into the hearts of music lovers in nine European countries.

She reached London in the middle of October and flew from there to Stockholm, thence to Helsinki, capital of Finland. She gave six concerts in Finland—in Kotka, Tampere, Tammerfors and, of course, Helsinki.

In Norway, she was presented in two concerts and a radio program. At Amsterdam, she sang to the great delight of the Hollanders and at Hilversum, she appeared with the symphony orchestra before going to The Hague.

From Holland she went to Zurich, Switzerland, for a concert, and from there to Athens, Greece, for three concerts and two special

radio programs.

TURKS RAVE

Miss Paris was greatly impressed by the response of the Greeks at her concerts, but their enthusiasm was as nothing compared to that of the Turks. She sang three times in Turkey, in two concerts at Istanbul and one at Ankara. I don't know what the Turks said about her, but I have looked at a couple of their newspapers and wondered. The picture of Miss Paris is prominently displayed on the first page with accompanying articles in both papers. Then on the inside there are other articles. I could tell because the name came out "Paris" even in a Turkish newspaper.

Of course, one reason for the excitement of the Turks was the fact that Miss Paris was the first Negro concert singer ever to appear in Turkey. The Turks had heard of Negro jazz singers and that was what they were prepared to hear. They were caught quite off their guard when Miss Paris accosted them with German lieder instead.

Some of the largest crowds to hear Miss Paris came out in Italy. She sang at Palermo, Florence, Bari, Tarento and twice in the vast Argentina Hall in Rome.

From Italy she invaded and conquered Spain, giving two concerts in Barcelona and others at Bilbao, Santander and Malaga.

It was at the end of this remarkable tour that we encountered her on the Champs Elysee. But her story really does not begin with this tour. It has its proper start with the recognition by Loretta Young, screen actress, that she had a maid who could sing. Since that day, things have been happening.

ON "WE, THE PEOPLE"

It was not long after Miss Young recognized the superior quality of Miss Paris' voice before she appeared on the "We, the People," radio program as an example of one of those believe-it-or-not hap-

Virginia Paris

penings. Since that time, she has guests lists at her New Canaan home. Mrs. Lloyd, sister to the

In 1947, Frederick Horwitz, said-famed former San Francisco Mayor, to be a German Jew, was in New York looking for talent. Horwitz is in Paris to hear Miss Paris at the a sort of European impresario with Salle Gaveau and staged a party offices in Paris. Thea Dispeker is for her afterward.

Miss Paris' personal representative Thus it is because of her own in the United States. Miss Dispeker worthiness and of the unselfish in-used to be with the William Morris interest of others in her that Vir-Agency and knows her way around ginia Paris was able to reach Paris When she learned of the presence with a record behind her of which of Mr. Horwitz in the States she any singer could, and would, be made haste to arrange for him to justly proud.

hear Virginia Paris sing. He did. When she stepped down from the He was impressed. But, after all, gangplank of the Queen Elizabeth a European tour with an un- at New York on Feb. 17, she ar-

rived as a member of that glowing company of American Negro artists who continue to write their names in the stars and to serve as symbols of the genius of the race to which they belong.



The Courier
Sat. 3-5-49
MISS VIRGINIA PARIS

singer. That was something else again. He didn't mind setting up a tour, but he didn't want to go in whole financially. If she had a back-er he might consider her.

STRANGE STORY STRANGER

At that point, this strange story became stranger. Miss Paris has a sister, Geraldine. Geraldine is a maid also—in the home of a musician in California, David Livingston. You're wondering if names mean anything, aren't you? Anyway, Geraldine told Mr. Livingston about her sister, Virginia. Mr. Livingston became interested, very much, and he agreed to underwrite Virginia's trip aboard. He was the second person to help to make advancement possible for Virginia.

A third is Mrs. John Lloyd of New Canaan, Conn., who use to have Miss Paris sing for choice



MISS MERCEDES WALKER

Pianist's Career Sponsored By Whites

Di. 12-23-49
NEW-ORLEANS—(ANP)—

The way in which music promotes good human relations was demonstrated here recently when a group of white southern music lovers decided to underwrite the career of a talented young Negro pianist. They are seeking audiences and opportunities for Mercedes Walker, whose ability as a concert artist won their support.

Miss Walker, daughter of the Rev. S. C. Walker, prominent Methodist minister, began playing the piano at the age of three. At seven she made her first public appearance, after receiving her first musical instruction from her mother.

Today, she has joined the top ranks of outstanding young musicians. Her recent tour of Army camps, high schools and colleges in the South impressed critics and audiences alike.

Highlight of her young, but remarkable career, came during her junior year at Chicago Musical college. Miss Walker appeared at Chicago's historic Orchestra hall with the college symphony orchestra, augmented by members of the Chicago symphony. Her rendition of Saint-Saens "C Minor Piano Concerto" evoked eight curtain calls from the audience.

A person of rare charm and poise on the stage, Mercedes Walker was born in Birmingham, but has lived in the Crescent city since early childhood. After graduating from Gilbert academy with high honors she entered Northwestern university. She has been sponsored by the New Orleans Philharmonic society and Xavier university.

Miss Walker formerly studied with Ferdinand Dunkley, noted English composer and organist. Her present composition teacher is Max Wald and each of Miss Walker's program includes some of her original compositions.

The brilliant young pianist is scheduled to begin a concert tour of churches and colleges in the near future.

Few Singers Can Equal Talent of Soprano

By DWIGHT ANDERSON

Standards of singing and accompanying were set yesterday afternoon at Memorial Auditorium that well may not be surpassed here this season.

Camilla Williams sang in Louisville for the first time, but it should be the first of many times for she has a voice and a singing gift that can be equaled by very few artists. Borislav Bazala, her accompanist, also made a first appearance here, and gave the young soloist subtle and discerning support.

Justifies Acclaim

In three arias from "Madame Butterfly," Miss Williams justified the acclaim she has won as the heroine of that opera at New York's City Center. The Metropolitan boasts only one or two lyric sopranos who can match her, either vocally or interpretatively, and none who excels her.

Miss Williams brings songs less than she does to Puccini, but she was much more than just acceptable throughout a varied list, and in a group by Marx and Strauss she showed such maturity that it is quite possible she will develop into a lieder expert.

Hers is a caressing voice, with a fearless, thrilling top. It lends itself best to the expression of ecstasy, and at times it is instinct with merriment.

28 1949

Teddy Wilson

Teddy Wilson on
ABC tomorrow
Guest jazz artist on two-piano
team with Walter and Stan Free-
man's "Piano Playhouse" Sunday
at 11:30 p.m. PST, over ABC will
be Teddy Wilson, pianist.

28 1949

Wings Over Jordan

Wings Over Jordan

Back On Air

The Weekly Review
NEW YORK, Dec. 30.—WINGS OVER JORDAN will resume their weekly radio network broadcasting on January 8, marking their 510th coast-to-coast radio program. The current series of broadcasts follows a brief hiatus and will be sponsored by the United States Treasury Department on behalf of the Savings Bond program. These programs will be broadcast over the world's largest radio network—the Mutual Broadcasting System, which has more than 500 stations.

A novel feature of the current series of broadcasts will be a portrayal, in words and song, of the life of a prominent American Negro. The first personality to be portrayed will be Miss Mildred Bunton, Chief Dietician of Freedman's Hospital in Washington, D. C. Reverend Glynn T. Settle, founder and director of WINGS OVER JORDAN, will select all personalities to be thus honored.

Jan 1-1-49
The January 8th and 15th programs will be broadcast on Saturdays from 4:00 to 4:30 E. S. T. The third program will originate in Dallas, Texas, on January 23rd. This, and all subsequent programs, will be broadcast over the Mutual Broadcasting System's coast-to-coast radio network from 12:00 noon to 12:30 p.m. on Sundays.